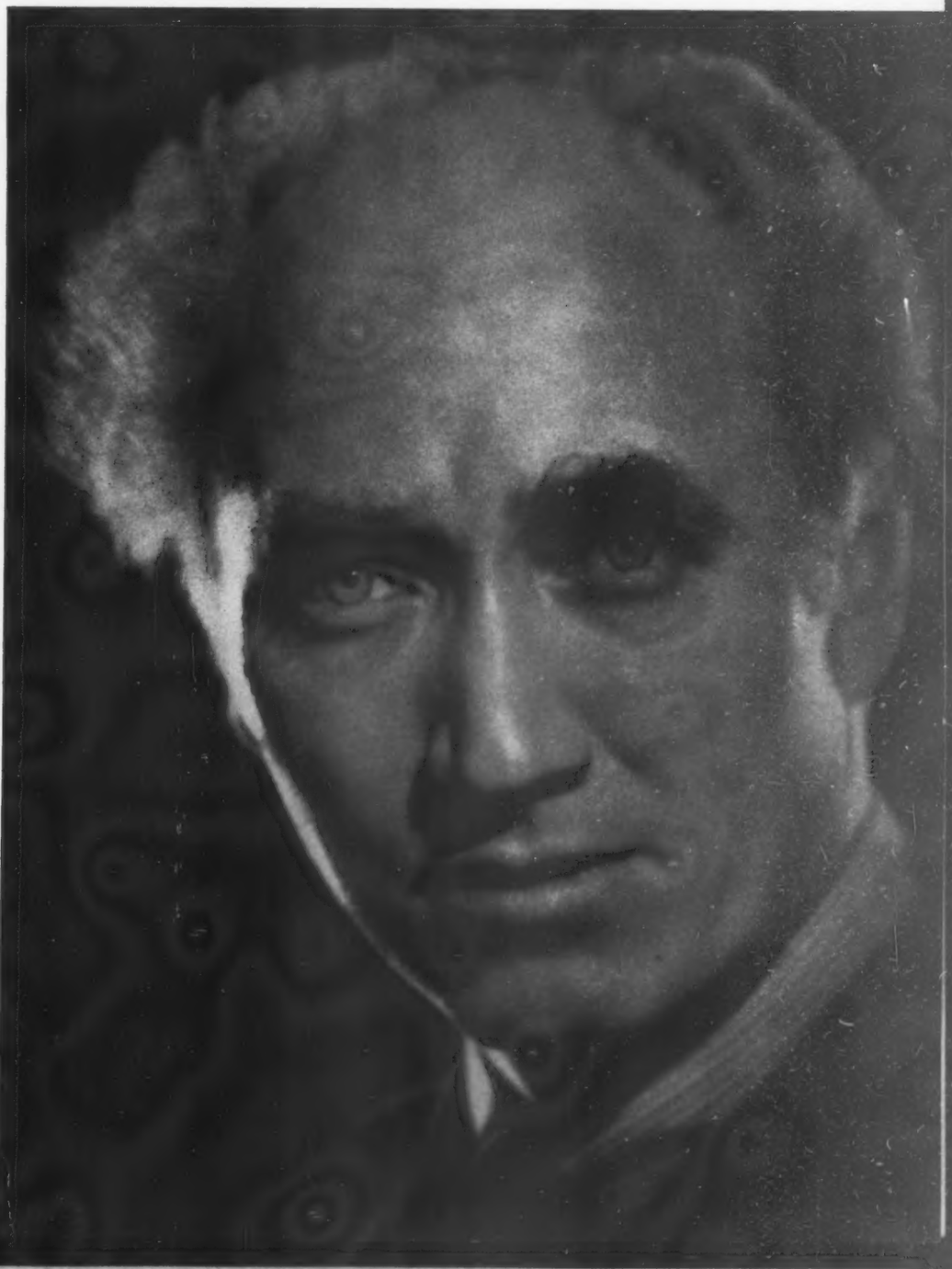
World Authority on Music
Since 1880

Musical Courier

- DEEMS TAYLOR ON CONDUCTORS
- ASCAP's WARTIME ROLE
- TWENTY-YEAR SURVEY OF COMPOSERS
- BUILDING AN ORCHESTRA
- IN THE COMPOSERS' WORKSHOP



KARL KRUGER

Only American-Born Conductor of a Major Symphony Orchestra. He Has Created Two Leading Orchestras Here, Led Vienna Philharmonic, and Recently Organized Unique Regional Orchestral Plan in Kansas City. (See Page 11)

APRIL 5, 1943
20 cents

Among Active Creators Of American Music

(Check List of Some Leading American Composers May Be Found on Page 16.)

EDGAR STILLMAN KELLEY

Keystone Photo

FREDERICK JACOBI

A. WALTER KRAMER

CLARENCE CAMERON WHITE, bust by Myra Renolds-Richards.

ALICE de CEVÉE ←

JOSEPH W. CLOKEY →

LILY STRICKLAND, (above

RHEA SILBERTA, (below)

GRACE LEADENHAM AUSTIN

MARY HOWE
Photo © Bachrach ←

FRANCESCO de LEONE →

FERDINAND DUNKLEY, (below)

JOHN HAUSSERMANN, (below)

CHARLES HAUBIEL, (below)

SIMON BUCHAROFF, (belo

20 cents

MUSICAL COURIER

An International Journal, Established 1880

Whole No. 3069 | NEW YORK, APRIL 5, 1943 | Vol. CXXVII—No. 7

See Rise of American Composer in War Era

U. S. Opens Drive Of Allied Music

OWI Broadcasts to the World Works Recorded by Sixteen of Our Major Orchestras

By ALFRED FRANKENSTEIN

SAN FRANCISCO.—The Office of War Information has launched a large-scale program to utilize American music and artists to carry the wartime message of the United States to those in other countries. It is the first time that music has thus been used by the Government. The program includes the making and broadcasting of records and the establishment of libraries of American music in foreign lands.

Each of sixteen leading symphony orchestras of the country is recording or has already re-recorded a 45-minute program representing the best music in its

(*Please turn to page 4*)

Spalding May Be Aide For La Guardia Mission

ALBERT SPALDING

Albert Spalding, American violinist, is reported to have been selected as one of three aides to Mayor F. H. La Guardia when the latter takes up his special war work, probably as a Brigadier General. Mr. Spalding served under the then Major La Guardia during the last war on the Italian front and they are close personal friends. Mr. Spalding, who has maintained a home in Florence, Italy, in the past, has many friends and associates in that country.

Leinsdorf Appointed Cleveland Conductor

By ROSA H. WIDDER

CLEVELAND.—At a meeting of the Board of Directors of the Cleveland Orchestra on March 31, Erich Leinsdorf, Wagnerian conductor of the Metropolitan Opera, was chosen for next season. He succeeds Dr. Artur Rodzinski, who becomes music director and conductor of the New York Philharmonic-Symphony Society next year.

Mr. Leinsdorf and two others were selected for final consideration out of 89 candidates. From the three remaining when eliminations had been made by the local committee, Mr. Leinsdorf was chosen after long deliberation.

The new conductor of Cleveland's orchestra was born in 1912 in Vienna. He served as assistant to Bruno Walter at the Salzburg Festivals and later under

(*Please turn to page 4*)

4 Freedoms of Man Bulwarked By Artists of United Nations

By JOHN G. PAINE

General Manager, American Society of Composers, Authors and Publishers

The present world-wide conflict has been characterized by President Roosevelt as a struggle for Four Freedoms: Freedom from Fear, Freedom from Want, Freedom of Religion, and Freedom of Speech. Upon these foundation stones all men of goodwill hope to see a world democracy arise when peace comes again.

As the world's leading democracy, America will naturally assume a prominent role in the dissemination of these ideals. For one thing, it is obvious that in the economic field our influence will be tremendous. We have been called "the bread basket of democracy," and in this capacity our job really begins when the war ends.

Spreading Democratic Ideals

But this sphere of influence—important as it undoubtedly is—will not establish the democratic freedoms in a post-war world in the sense that we in America will want them to be established. So-called "dollar diplomacy," while effective in giving us a foothold, is pretty tenuous at best, and often can do us more harm than good.

The surest way of spreading and establishing democratic ideals, logically enough, is to acquaint the world with these ideals in such a way that the peoples of the world come to know and understand them emotionally. For men who are intellectually opposed to each other's ideas can compromise and so reach an understanding, but men who are emotionally opposed rarely can compromise.

If we agree that American democracy and its conception of personal freedoms are to be taught to the world through an emotional rather than an economic medium, we then reach certain conclusions concerning that medium.

First it must be universally understood; it must have direct appeal to the emotions of all peoples. Secondly it must express all the traditions and customs of democracy, while at the same time it stresses the strength and growth of these liberty-giving traditions. In other words, the whole canvas of American culture must be directly presented in such a way that all nations can readily assimilate it. This can be accomplished in many ways—through our literature, our motion pictures, and our music. In all of these arts the

(*Please turn to page 6*)

WINNERS OF THE 1943 METROPOLITAN AUDITIONS OF THE AIR. Patrice Munsel, 17-year-old coloratura soprano from Spokane, Wash., and Christine Johnson, contralto from Hopkinsville, Ky., congratulated by Arthur W. Steudel, President, Sherwin Williams Company, sponsor, Metropolitan Auditions of the Air (left), and Edward Johnson, General Manager, Metropolitan Opera and Chairman, Auditions Committee of Judges, after winning contracts to sing with the Metropolitan and prizes of $1,000 each.

Chicago Welcomes The Metropolitan

First Visit in 33 Years Brings Warm Response for New York Company

By RENÉ DEVRIES

CHICAGO.—A new crop of concert and opera-goers, added to the already large number of local music devotees, has taxed the capacity of our theatres during the last few weeks. The Metropolitan Opera Association of New York found our public so responsive that a return engagement looms as a possibility.

Fourteen years have elapsed since we witnessed a performance of The Marriage of Figaro in the old Auditorium, and it was served as a gala opening by General Edward Johnson for the two weeks' season at the Civic Opera

(*Please turn to page 14*)

Rachmaninoff Passes At 69 in California

SERGEI RACHMANINOFF

Sergei Rachmaninoff, one of the great personalities in music, internationally known as pianist and conductor, died on March 28 in Beverly Hills, Calif., just as this issue of the Musical Courier was going to press. Tidings that the Russian master was failing were received here a week before he passed away, a victim of pneumonia. He would have been seventy years old on April 2.

The pianist-composer and Mrs. Rachmaninoff (Natalie Satin) had proudly announced their new American citizenship on February 1. His widow and two daughters, Mrs. Irena Wolkonsky, of Beverly Hills, and Mrs. Tatiana Conus, now in France, survive.

Born in Novogorod, Russia, of a family of landed gentry, Rachmaninoff studied first with his mother and later on advice of his cousin, Alexander Siloti, at Moscow Conservatory with Sverev, and then with Taneieff and Arensky. Here he met Tchaikovsky and continued his studies with this Russian master. Rachmaninoff became a friend of Tchaikovsky and his compositions reflected the neo-romanticism of this school rather than the nationalism of Borodin, Moussorgsky, Rimsky-Korsakoff, Balakireff and Cui.

In 1909 he made his first visit to the United States to play his third piano concerto under Walter Damrosch. Rachmaninoff had conducted at the Moscow Private Opera and in his own works in London and other cities, and he was invited by the Boston Symphony to con-

(*Please turn to page 4*)

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April 5, 1943
Sixty-Fourth Year

RACHMANINOFF
sitting for a portrait painted by Boris Chaliapin, son of the late operatic bass.

Rachmaninoff Passes At West Coast Home

(*Continued from page* 3)

duct that ensemble. Later other major orchestras made similar requests, but Rachmaninoff preferred to continue his work as a composer and pianist and contented himself with occasional appearances as a guest conductor.

Among his orchestral works The Isle of the Dead probably is best known. His art songs also have been popular with many singers. His C sharp Minor prelude, first played by Siloti, attracted the attention of perhaps every pianist.

In 1918 the artist and his family took up residence in the United States after leaving Russia. As pianist, he had been one of the most brilliant and steadily feted of his generation.

Several years ago the Philadelphia Orchestra presented a cycle of his works, with the composer as piano soloist and as conductor of his choral symphony, The Bells, based on Poe's poems. He played several of his piano concertos, and the programs included his remaining symphonies. This cycle was repeated in other cities. He had also composed three one-act operas, Aleko, Francesca da Rimini and The Miser Knight, many choral and chamber works.

Boston Symphony Honors Memory

Serge Koussevitzky paid tribute to the memory of Rachmaninoff when the Boston Symphony revised its program to include his tone-poem, The Isle of the Dead, at its concert in Carnegie Hall, New York, on April 1.

Music Used as Weapon To Aid Allied Cause

(*Continued from page* 3)

repertoire, with at least one American work included. These discs are being broadcast by the OWI to all parts of the world, and are being heard by United Nations forces and civilian populations except those in the United States.

The San Francisco Symphony Orchestra will make its recordings within the next two weeks. Monteux's program will, in all probability, consist of Beethoven's Fidelio overture, Charles T. Griffes' Pleasure Dome of Kubla Khan, and Debussy's La Mer. Cleveland has recorded Copland's Billy the Kid for this purpose, Boston the fifth symphony of Roy Harris, and Pittsburgh a new symphony by Morton Gould. Indianapolis has done a piece by Harl McDonald called Bataan, Chicago, a set of Five Symphonic Etudes by Mueller. The National Symphony of Washington, D. C., contributes the American Festival Overture of William Schuman, and Chadwick's Noel, and the Cincinnati Symphony the tone poem by Hilda Emery Davis, The Last Knight. Rochester, New York, Philadelphia and other cities were yet to be heard from at the time of writing. Along with the American works mentioned above, the orchestras are presenting important and characteristic works of Beethoven, Liadoff, Moussorgsky, Smetana, Bach, and others.

Many Works Broadcast

The music department of the overseas branch of the OWI, directed from New York by Macklin Marrow, is also consistently broadcasting the American music available on commercial discs, and has made a large number of its own apart from the symphony orchestra programs. Among the works it has specially recorded are Harris' Folk Song Symphony, a symphony by Edward Burlingame Hill, the "Afro-American" symphony of William Grant Still, and shorter work by Robert Russell Bennett, Lucien Cailliet, Chadwick, Chasins, Riegger, Deems Taylor, Virgil Thomson, Copland, Schuman and others.

Debussy Anniversary Marked

Recently an OWI unit made a recording on the Mills College campus of a Homage to Debussy by Darius Milhaud. This was broadcast to all French-speaking countries on March 26, the 25th anniversary of Debussy's death. The OWI is also making special recordings of various foreign works for propaganda purposes. Among them are Verdi's Hymn of the Nations, Shostakovitch's seventh symphony, and the cantata by Prokofieff, Alexander Nevsky, which Stokowski broadcast a few weeks ago.

Libraries Founded Abroad

The library part of the program is intended to stimulate interest in the performance of American music by concert and radio orchestras abroad. At the present time there are two such libraries in operation, one at the Embassy in London and one in Moscow. Similar libraries will shortly be set up in Bombay and Sydney, and they will be established in Western Europe as soon as possible. An effort is being made to bring conductors to look them over.

The London library of scores and parts contains Copland's Billy the Kid, Bennett's Abraham Lincoln symphony, and other symphonies by Samuel Barber, Randall Thompson, Howard Hanson, Harris, Quincy Porter, Eric Delamarter, Still, Emerson Whithorne, and works of other types by Paul Creston, Griffes, Bernard Rogers, Walter Piston, Gershwin, Gould, Taylor, Leo Sowerby and Douglas Moore. Other works are being added from time to time. The material is chosen by Marrow in consultation with an advisory board of publishers, composers, conductors, and radio executives.

"Ideal Carmen" Sought by New Opera Forces

A young woman "slender and supple, possessor of the gypsy lure which is an inevitable attribute of the ideal Carmen" and whose voice "fills the requirement of the role" is being sought by the New Opera Company for its projected English version of the Bizet opera.

Any young woman, who can come to New York for an audition in April or May, is asked by Mme. Mero-Irion, general manager of the company, to communicate with her at 113 West 57th St., New York City. The date of the production is predicated upon finding this "ideal Carmen."

EUGENE ORMANDY and JOSEPH SZIGETI,
violinist, who played the Prokofieff and Mozart A major concerti six times in eight days recently with the Philadelphia Orchestra under Ormandy's baton, in Washington, Baltimore, Philadelphia and New York.

Photo by Adrian Siegel

ERICH LEINSDORF

Cleveland Chooses Leinsdorf Leader

(*Continued from page* 3)

Toscanini there. From 1934-37 he conducted opera in Bologna, Trieste, San Remo and other cities, coming to the Metropolitan in 1937 as assistant conductor. The following year he was named to a full conductorship. He has also conducted at the San Francisco Opera.

American Scores Featured

Without compiling the facts from the records of symphonic and other programs, the great progress which the American composer has made in his own country often tends to be overlooked. Scanning the Cleveland scene even superficially, we note that, for the second time in the relatively brief life of our orchestra, American composers have been called upon to submit scores especially for an occasion.

The first occurred when Severance Hall was built, and the late Charles Martin Loeffler was commissioned to write a dedicatory opus—his Evocation for chorus and orchestra, performed Feb. 5, 1931, when the beautiful new home of symphonic music was opened. This year the competition was sponsored by Mr. and Mrs. E. J. Kulas in honor of the orchestra's twenty-fifth anniversary. More than 100 compositions have been received, and it will be some time before the scores can be carefully examined.

Nor has Artur Rodzinski been unmindful of the importance of the American composer. Among others he has conducted this season works by Roy Harris and Walter Piston; Gershwin's An American in Paris; Copland's Suite, Billy the Kid; Eugene Goossens' Concerto for Oboe and Orchestra; Paul Creston's Rondo, A Rumor; Loeffler's Pagan Poem; Harl MacDonald's Suite From Childhood; Introduction and Allegro by Herbert Elwell; Jerome Kern's Scenario from Show Boat, written at the conductor's request, works of Victor Herbert.

This city boasts outstanding talent in the field of composition, including Arthur Shepherd of national fame; Herbert Elwell, whose critical writings often vie with his musical utterances; and Norman and Lockwood, who recently appeared at the piano for two groups of his exquisite songs. Homer B. Hatch will be honored as the only surviving charter member of the Singers' Club with a performance of some of his choral compositions when the club celebrates its 50th anniversary.

It is reliably reported that the present opera sale is surpassing all existing records up to date for the annual Metropolitan visit. A new audience of war workers will for the first time be able to acquaint itself with opera wonders.

DEEMS TAYLOR LOOKS AT OUR ORCHESTRAS

DEEMS TAYLOR,
President, American Society of Composers, Authors and Publishers.

Probably no musical authority has better stated the basic problem of American music—the conductorship of our symphony orchestras—than Deems Taylor, foremost spokesman for the American composer, now head of ASCAP.

Mr. Taylor's blunt and ringing declarations, made in his talks over the Columbia Broadcasting System network, in the broadcasts of the New York Philharmonic-Symphony from Carnegie Hall, have stirred wide comment.

At a time when a number of our important orchestras are contemplating vital changes and policies, Deems Taylor's utterances become especially significant. With the composer's permission, we present these excerpts from his recent WABC comments.

THE EDITORS

By Deems Taylor

• WHEN YOU HEARD Howard Barlow conducting the Philharmonic-Symphony, two Sundays ago, I mentioned the fact that he was the first American-born conductor to lead this orchestra in five years. Previous to his appearances, Albert Stoessel and Werner Janssen had conducted a few concerts; and before Janssen, the late Henry Hadley had functioned as associate conductor for about ten years, beginning in 1920. Outside these three, the roster of Philharmonic conductors has been innocent of Americans for a couple of generations. In strict fairness we might include Walter Damrosch, who, although German-born, was at least American trained—since he was probably not an experienced conductor when he arrived here at the age of nine.

Well, that condition is not confined to the Philharmonic-Symphony. You can search far to find any American conductors at the head of any of our American symphony orchestras; and you will search in vain. At the present moment, so far as I can determine, among the sixteen leading orchestras of this country, just one has a permanent conductor who was born in this country: he is Karl Kruger, conductor of the Kansas City Symphony.

Now I don't know what you think of this condition. To me it's bitterly unfortunate; and I've been trying to puzzle out the cause of it. American-born concert and opera singers can hold their own with the best in the world. Among the leading violinists and cellists and pianists you'll find plenty of American names. Among our leading choral conductors you'll find *mostly* Americans. But among our symphony conductors—no.

•

Now why is this? Why is it that the boards of directors of our leading orchestras will hire almost any conductor, *provided* he isn't a native American? One answer is that he is the victim of a European conspiracy.

I think that answer is too simple. I think the real answer lies in the conditions that prevailed here when our big symphony orchestras were founded. I think the American conductor is the victim, not of a conspiracy, but of a habit of mind that has persisted for many years, not in Europe, but here in America.

•

When were our big orchestras founded? The oldest of all, the New York Philharmonic, was founded in 1842. The New York Symphony, now amalgamated with the Philharmonic, dates from 1878. Eight others, including the orchestras of St. Louis, Boston, Chicago, Cincinnati, Cleveland, San Francisco, and Philadelphia, were founded between 1880 and 1909. The youngest of the majors is Kansas City, founded in 1933.

What were the conditions under which most of them were founded? Well, certainly up to the Nineties, any American who wanted a thorough musical education had the choice of attending one of a small handful of American conservatories, or of studying in Europe. Even among the few existing schools of music in America, the educational standards of all but three or four were dangerously low. For the serious student, particularly if he wanted to be a composer or a conductor, it was much safer to study abroad. And he did—hundreds of them. But even when he came back, he still wasn't equipped to conduct a symphony orchestra with any degree of distinction.

•

So, things being as they were, the people who were supporting our orchestras naturally turned to Europe, and engaged the best foreign-born-conductors that they could find.

And, incidentally, we owe those foreign-born-conductors a great debt of gratitude, both for developing our orchestras into the finest in the world, and for raising the musical taste of Americans in general. It is not their fault that they have practically monopolized orchestral conducting in this country for many years.

•

Now the American would-be conductor couldn't hope to compete with these men, for a very simple reason. If you aspire to be a concert pianist, or a concert singer, or a concert violinist, all you have to do is pick out a first rate teacher, and work hard. Granted that you have the necessary talent—which, of course, is vitally important—granted that, after a sufficient number of years of training and practice, you can hire a hall, invite the public, and, if they like you, launch yourself upon a career.

But an orchestral conductor can't do that. Conditions in music are utterly different from what they are in, say, the theatre. In symphonic music we have a field of art wherein the public demand is primarily for the classics. A young man or woman who aspires to be a stage director need only find a producer with enough confidence in him to let him direct *a* play.

Nobody would dream of asking him whether his acquaintance with the works of Shakespeare, Moliere, and Ibsen was such that he was prepared to stage one of their plays at a moment's notice. But in music that's exactly what happens. Nobody asks Mr. Rodzinski whether he's capable of conducting the Shostakovich First Symphony. What they do ask is whether he's capable of conducting Weber's overture to Oberon. And it's that latter capacity that is assured to make him eligible to the conductorship of a major symphony orchestra.

•

Unless a young conductor has a thorough knowledge of the principal works of Bach, Haydn, Mozart, Beethoven, Weber, Schumann, Wagner, and Brahms—to say nothing of miscellaneous works by dozens of other composers of past generations—unless he's prepared to rehearse and conduct any one of those works, in a satisfactory manner, on short notice, he hasn't a chance of getting a major symphony job. Now how is he to acquire that thorough knowledge? In only two ways: by playing the music, as a member of an orchestra—and to do that you've got to be a professional player of some instrument as well as an aspiring conductor—or, by conducting it.

You can study a given score until you literally know every note of it; and until you've conducted a performance of it you don't know quite as much about it as someone who has. And that's precisely what our American conductors were unable to do.

•

But the American conductor labors under yet another handicap, one that was pointed out to me in a letter that came in this week from a well known and exceptionally talented American conductor. He draws a parallel between the conductor's problem and the music that he conducts. "No one," he writes, "questions the popularity of 'Pomp and Circumstance' and the fourth movement of Tchaikovsky's Fourth Symphony. I believe they are popular, not because they were given their so-called 'chance,' but because through the years they have been given a consistent hearing. To my mind, the American conductor faces the same problem. Plenty of us have been, and are being given a chance to be heard. What we are *not* being allowed is a *continuous* term of office. One or two or three hearings, either in concert or opera, are not enough. We conduct three or four symphonies and a couple of operas in a season. So what? So far as the audience knows, those are the only pieces we know.

"Meanwhile, the established conductor is allowed to prove that he can conduct anything that comes to his desk. We might be able to prove that, too, if managers and boards of directors would only give us time to prove it."

. . . WHAT OF THE FUTURE? Do you believe that present-day Europe faced with slaughter and starvation and despair in every corner, is finding time to train a new generation of great orchestral conductors? I think it permissible to doubt it.

Europe *has* sent us great men; and they are among us now. But they're not going to live forever; and when the time comes to choose their successors, I do not think that we can look to Europe to supply them.

We've got to start developing those successors, and we've got to start developing them here, and now. If we don't, the day is going to come when our American orchestras may turn out to be all dressed up and no place to go—great instruments, with no great artists to play upon them.

OUR MUSIC WILL AID NOTABLY IN SPREAD OF FOUR FREEDOMS

(*Continued from page* 3)

American creed of living is expressed through sensory perceptions—the contact with the individual is direct and the effect is long-lasting.

But our literature must be translated to be understood by many nations, and a great deal of the intent of literature is thus lost. As for the motion picture, too often an exaggerated or completely false impression of American civilization is given. Even today in many parts of the world it is believed that gang wars are the rule in our country and the West is still a land of marauding Indians—ideas spread through the medium of pictures.

Music the International Language

In our American music, however, all the color and strength, all the spirit and life of democracy can be expressed and understood by all nations. In a letter to Mrs. Vincent Ober, former President of the National Federation of Music Clubs, President Roosevelt wrote: "The inspiration of great music can help to inspire a fervor for the spiritual values in our way of life; and thus to strengthen democracy against those forces which would subjugate and enthrall mankind.

"Because music knows no barriers of languages; because it recognizes no impediments to free intercommunications; because it speaks a universal tongue music can make us all more vividly aware of that common humanity which is ours and which shall one day unite the nations of the world in one great brotherhood."

Scouting "Inferiority" Complex

We Americans have long been enormously proud of our industrial growth and strength; we have always boasted of our technical achievements, and rightly so. But in the field of music we have suffered from a mass inferiority complex.

STEPHEN FOSTER

It has been the custom generally to speak disparagingly of our popular music, to scorn the works of Tin Pan Alley. True, much of the work turned out by the writers of popular songs is not great music, judged by technical standards of musical composition. But nobody would expect a cat to win a prize at a dog show. The men and women who are writing the popular songs of America turn out music which is singable and danceable and which is much enjoyed by young America. These are the standards by which such music should be judged, and by these standards the popular songwriter is eminently successful—or he does not remain in the profession long. There is no need for us to apologize in any way for our American jazz; in its best examples, it is expressive, it is good, and it is a form of modern folksong. As such, it is a very real part of our American culture. And a successful popular song is often a truer barometer of current thought than many scholarly polls. For if it does not express an idea acceptable to the mass, it cannot become much of a hit.

JOHN G. PAINE,

who tells of the role music can play in promoting democratic ideals.

But it is in the field of serious music that we Americans display our greatest sense of inferiority. For when we do not deprecate and apologize for it, we do worse—we ignore it. And when we do take time to recognize the work of a composer of serious music, the writer usually finds himself between the devil and the deep blue sea. If he has broken with musical tradition and tried to express himself in newer idioms, he is accused of being a radical. If, on the other hand, he confines his own expression within the limits of older traditions, he is a reactionary lacking in original conceptions—if not a downrght plagiarist.

Fortunately, we now see in this country a break with this ridiculous situation, and more and more are we beginning to realize that American composers, evolving their own idiom, have something very definite to add to the musical culture of the entire world. Men such as Roy Harris, Roger Sessions, Hari McDonald, the late George Gershwin, and many others, feel free to break with traditional standards and to express in their own way the animation and sounds of a still-growing nation. Other writers, such as John Powell, Lamar Stringfield, William Grant Still, and David Guion concentrate their interests in the development of our American folksong, which, in the main, is a potpourri of older traditions transplanted to this country and given an American accent.

Conductors and Composers

Possibly the chief reason for the neglect of our serious composers is the fact that they are not given a hearing. Our major symphonic orchestras are, with the exception of the Kansas City Philharmonic (Karl Kruger, conductor), conducted by foreign-born musicians. These men, while brilliant and able conductors, naturally show a preference for the musical works that they know—and too often they are the product of foreign composers. However, there are indications that this situation is slowly changing. Several weeks ago Arturo Toscanini conducted the NBC Symphony Orchestra in a broadcast of the works of four American composers. It was a splendid program, but the attention given to the broadcast emphasized the novelty of this procedure.

This deplorable condition will not be completely changed, however, until more of our home-grown conductors are given the opportunity to work steadily with our symphony orchestras. It is not unreasonable to say that a native American conductor, born and bred to the American tempo, will give a more sympathetic reading and have greater understanding of the music of fellow Americans.

Putting Our Music to Work

Probably just as important as the development of American symphonic and popular music, however, is the trend—slowly but definitely emerging—to put our music to work. It is typically American, I think, that we in this country should develop an interest in the relationship of music to industry, and move our music from the concert halls to the factory.

HORATIO PARKER

R. L. Cardinell, Associate Director of Research at the Stevens Institute of Technology, has conducted some very interesting experiments in this field. Although the investigation conducted by the Institute is by no means complete, much of the data collected is indicative of the influence of music in industry. The results, while not conclusive, reveal a situation which demands further investigation.

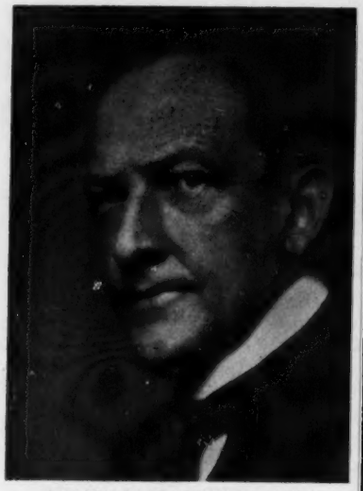
Graphs were made of the average output before and after music was used. In one factory studied—with conditions identical—the graph reveals an increase by the use of music of 6.5% in the average output. Monday morning absenteeism was reduced almost 20%. From an address delivered to the American Society of Mechanical Engineers on October 15, 1942, we quote the following: "These charts—(of the use of music in factories)—would seem to indicate then that music makes work go faster, and . . . the employees profited by the changes introduced by the music." Think

(*Please turn to page* 34)

FOUR AMERICAN COMPOSERS

as portrayed in a painting by William Schwartz. Left to right, Victor Herbert, Reginald De Koven, George W. Chadwick and Edward MacDowell.

JOHN PHILIP SOUSA (1854-1932)

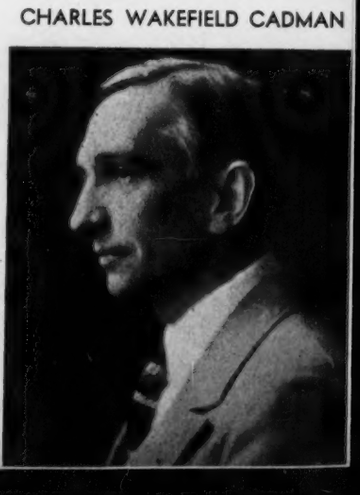


HENRY HADLEY (1871-1937)

Photo by Lomax Studio

MRS. H. H. H. A. BEACH

CHARLES WAKEFIELD CADMAN



TWENTY YEARS of AMERICAN COMPOSERS

A Survey of the "Transition Period"

By FRIEDE F. ROTHE

Part I

FRIEDE F. ROTHE

IN THE HISTORY of art, as in the history of mankind, a span of twenty years is generally believed to be of little importance in the life of its complete development or broader unfolding. Viewed in the light of thousands of years, two decades are indeed of small import; considered, however, as a turning point, a culmination, or a crystalization of a new direction, such a comparatively short period can contain the very answer and provide an understanding of an historical process covering many years that number.

The history of music is replete with single occurrences in time which form the sum aggregate of total knowledge, and which in fact constitute its materials. These occurrences, most often syntheses or antitheses of cumulative material, are consequently of utmost importance. The particular time which they occupy in space comes to have a similar importance, whatever the necessary respect to historical perspective.

The introduction of faux-bourdon toward the end of the 14th Century, which made possible a new fabric of consecutive thirds and sixths, and presaged the future harmonic development, took place in itself overnight, as it were. Within a period of no more than a quarter of a century, the work of a man like Josquin des Prés summed up all of the materials of fifteenth century music and influenced the music of the century that followed.

In a similar manner, two composers who were contemporary, dying in the same year, Orlando di Lasso and Palestrina, wrought each in his own way a culmination of sixteenth century polyphony. Then in but a few year's time, in attempting to infuse the madrigal with a greater expressive power, Monteverdi exposed structural possibilities which were no less bitterly condemned in his own time than they were highly admired in historical perspective.

Breaking with the Past

As for the year 1600, which consciously marks the break from choral polyphony to the monodic style—that is not the only neat demarcation in musical history. Monteverdi in a brief period fashioned almost all the known ingredients in modern opera, both vocal and instrumental; Gluck recaptured its dramatic nobility and instrumental expressiveness which the long period of Italian *castrati* conventions had submerged; Bach and the year 1750 brings instrumental polyphony to a close with Die Kunst der Fuge; the short life span of Mozart's genius not only saw the consummation of 18th Century instrumental form and style, but created an aesthetic with seemingly perpetual validity; the harmonic daring within the contrapuntal texture of Beethoven's last quartets is still to be plumbed; a symphony like Berlioz' Fantastique has not yet ceased to hold the imaginations of composers. One might go on forever; Wagner's Tristan; Verdi's Otello; Moussorgsky's Boris; Bruckner, who has yet to be understood; until our own day with Schönberg, Stravinsky, Berg, Bartok, Milhaud, Hindemith.

Three Considerations

When the music history of the first half of the twentieth century will come to be written (not that it hasn't been begun), it will be examined from the standpoint of three considerations; the harmonic resources, devices and experiments which were the logical outgrowth of 19th Century chromaticism; rhythmic patterns as design in themselves; and a new conscious preoccupation with form.

The harmonic possibilities of twentieth century music may be said to be a synthesis of two centuries of harmonic development, and atonality a logical conclusion rather than a new departure. Indeed, if an antithesis can be spoken of in the realm of the materials of music—since there, what is even in direct opposition is still of the same substance—it has yet to appear. Atonality cannot be said to be an antithesis of what came before since in reality it is not atonality—the negation of tonality. Schönberg has long protested to that effect, but as long as the idiom remains strange to the general public, atonality it will remain, and may even go down in future music history by that name, all proof to the contrary notwithstanding.

(*Please turn to page* 18)

Whether or not one accepts in every detail the modernist's concept of music, it is culturally desirable that the present-day listener should become well acquainted with the historic, intellectual, aesthetic and technical background of the composers who deal in contemporary media.

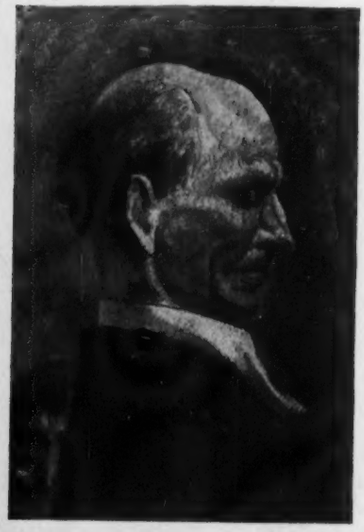
In this series of articles on contemporary composers, Friede Rothe telescopes the story of creative music of our day by selecting fifty composers out of some 500. This treatment of the subject, by focusing on the works of five groups of composers of the 1920-1940 period, naturally leaves out prominent personalities. It is to be anticipated that there may arise a sharp variance of opinion over such omissions and inclusions, and perhaps over the writer's critical summaries.

The next part will study the individual contributions of these composers and their place in the panorama of the twenty years of musical transition cited by Miss Rothe.

Irrespective of the artistic predilections of the reader, we feel sure Miss Rothe's series of articles will be found provocative and stimulating.

THE EDITORS

Friede F. Rothe is a young New York music critic and musicologist. She studied piano and theory under the late Aurelio Giorni, and has contributed articles to a number of periodicals, in musical and other fields. This article was written for Volume 5 of the Bolotin Latino Americano de Musica, at the invitation of Dr. Charles Seeger, Chief of the Music Division of the Pan-American Union. Published in Montevideo in 1942 and only recently reaching this country, Volume 5 is largely devoted to articles on all phases of United States music contributed by noted American writers. We take pleasure in reprinting the first part of Miss Rothe's survey of contemporary American music from 1920 to 1940 as one of the best of its kind written to date. Other sections will follow in succeeding issues of the Musical Courier.



CHARLES IVES

← CARL RUGGLES
from a painting showing the composer in his workshop.

ROY HARRIS →
and his Fifth Symphony, dedicated to the Soviet people.

AMERICAN MUSIC EXPECTED TO PLAY BIG POST-WAR ROLE

By DR. HAROLD A. STRICKLAND

AMERICA, which has contributed much to the international struggle now raging, stands ready to make a greater contribution than ever to the post-war era. With the doors to creative talent almost entirely closed abroad, American composers have been steadily building for the day which now has arrived. When, instead of receiving, they could offer and know that their offer will be accepted by a waiting world.

With the exception of Russia and England, no European country is prepared, in the field of music, for that period of adjustment which must follow the arrival of peace. Despite the difficulties engendered by the war, both the British and the Soviets with an almost miraculous vision, have encouraged the arts to continue in the face of blitzes and bombings.

The Axis countries, so far as we know, have practically nothing ready or in prospect to contribute to a novel musical rebirth. Manpower demands of the war have militated against even cursory thinking of the arts: and their theories of government, of relationship between nations, have been far from inspirational to the pitiably small groups who remain to practise an art handed down from the days of Wagner and Weber, Mendelssohn and Mozart, Puccini and Verdi, Palestrina and Monteverdi.

Rise of the American Composer

Where, even a decade ago, Europeans raised their eyebrows when American music was mentioned, today it is in demand, as was evidenced only recently when Russia asked that the world premiere of Roy Harris' latest symphony be short-waved there. At one time the term "American composer" obviously meant Europeans who came here, became acclimated and naturalized and then proceeded to write, but in the same manner as they did in their own homes. Their residence was changed; their music, comparatively little.

With reputations gained abroad, it naturally followed that the American public was anxious to hear their output and publishers vied with each other in gaining the attention of these new Americans. Likewise, conductors of our leading symphonic ensembles, the vast proportion of whom also were Americans of only recent vintage, concentrated upon performing the compositions of their erstwhile compatriots.

The door thus was closed to the native writers: on the one hand, no one would issue their works while on the other, there was no ensemble to perform them.

As a corollary in this situation, American students, in order to gain any recognition whatsoever, were compelled to go abroad, study there and make their bows in alien lands, whether as instrumentalist or vocalist.

Recognition for Artists

Recognition of this stalemate brought into being organizations which slowly but steadily forced recognition for the American artist. The American Society of Composers, Authors and Publishers, linking the entire field of creative work, has been instrumental in the development of an American consciousness. Similarly, the National Association of American Composers and Conductors, has concentrated upon bringing to the attention of conductors, the repertoire created by native writers.

Numerous other groups have all contributed to the surge which today has reached vast proportions. Among these might be mentioned the National Federation of Music Clubs, an organization of tremendous influence in each of the states of the Union. The Society for the Publication of American Music, the League of Composers, the various festivals of American music, in concert hall and on the radio, all of these plus the innumerable competitions which have offered inspiration to the creative musician, have gradually built up a reservoir which only now is being tapped.

Modern Demand for Music

But, most of all, the American composer has been given to understand that there is a field for his effort and he has continued to add to it.

It is not the purpose of this article to review the history of American music: such a compilation can be found in any library for those interested. However, since everything extant today, in any field, owes its beginning to something else, it follows that the early figures in American music, known today as important milestones, but who had to fight for any recognition whatsoever, were, in a sense, links to the European culture of their day and age.

Relations with Europe

Edward MacDowell's relationship to European influence probably is more evident today than it was to his contemporaries. Seeing America through European eyes, he was not a complete radical and this probably brought recognition more quickly than had he written in an entirely new vein. John Knowles Paine, George W. Chadwick, Horatio Parker, Charles T. Griffes, Arthur Foote, Frederick S. Converse, Mrs. H. H. A. Beach, who still is carrying on the New England tradition, all of these stemmed from European sources and reflected the influences of the "great music" idiom. Bruckner, Wagner, Brahms, Tchaikovsky, Mahler were the giants: the thought was to approximate but never to equal them.

New Influences

As yet a real "American" influence had not been predominantly felt. Hadley, Mason and others perhaps rightly merited the classification bestowed upon them as "safe and sound." The present dean of American composers, Edgar Stillman Kelley, added something of his Irish forebears to the rock-ribbed music of New England. Similarly Howard Hanson, in later days, brought the spirit of the Vikings to his contribution of large-scale works.

But, meanwhile, experimentation was going on. At the time of the first World War new voices began to be heard. Ornstein, and later Varèse, Ruggles and others typified the new influences seeping in from war-wracked Europe, where Stravinsky and Schönberg—both now in America—were the leading figures. Europeans who became Americans and assimilated our ways, such as Ernest Bloch, Charles Martin Loeffler, and many others, contributed new and interesting idioms. Sons of the United States such as Charles Ives, working in seclusion, produced extremely original works. The atonal and polytonal idioms also affected many native or adopted composers, such as John Alden Carpenter, in his ballets Skyscrapers and Krazy Kat, and Louis Gruenberg, who set an American stage saga in operatic form in The Emperor Jones.

Novel Forms

Especially within the last decades, George Gershwin linked Broadway with Carnegie Hall, Morton Gould dressed old ideas in new garb, William Grant Still put the Negroid idiom in modern dress and Romberg and Kern gathered their melodies into an old form. Paul Creston, Douglas Moore, William Schuman, Virgil Thomson, and Roy Harris, to mention but a few, found audiences for their works and inspiration to continue what at first had sounded like an unfathomable and inexplicable idiom. Marc Blitzstein impressed with his novel manner of expression of social satire in music.

Where Fabien Sevitzky, the late Frederick Stock and Koussevitzky had been the lone hope of composers, more recently even Toscanini himself has joined the sweep to give consideration. The various governmental projects, orchestras and workshops, choruses and stage groups, provided media for experimentation. The American Academy in Rome, the Pulitzer Prizes and Guggenheim Awards sent many to study abroad.

Despite that period of uncertainty—some have called it hysteria—something concrete has emerged. Out of the welter has come definite progress. In all fields, opera, symphony, song, ballet, religious and the rest, the libraries are full, and the composers are still at work.

Publishers as well as composers can surely today assert that there is an American music.

[What native composers are creating in their "workshops" is told on Page 27.]

(A Check List of Some Active American Composers is published on Page 16.)

Six Musicians Receive Guggenheim Awards

Six musicians were named among the list of 64 winners of Guggenheim Fellowships for this year, announced on March 29. They include Normand Lockwood, Arthur Kreutz, Harry Partch, composers; Dr. Bertrand H. Bronson, Colin McPhee, who will make musicological studies, and Martha Graham, who will prepare dances on American themes to music of Carlos Chavez and Aaron Copland. Among the five Canadian recipients is Luc Lacourcière, who will make a study of Canadian folksongs.

Ann Arbor to Hold 50th Festival

ANN ARBOR, MICH.—On May 5 to 8 the Golden Jubilee May Festival will be held, celebrating the 50th anniversary of this outstanding annual event. The Philadelphia Orchestra under Eugene Ormandy, the Choral Union with Hardin Van Deursen conducting and the Youth Chorus with Marguerite Hood as leader will participate. Six concerts will be given in four days with soloists, including Lily Pons, Stella Roman, Astrid Varnay, Kerstin Thorborg, Frederick Jagel, Salvatore Baccaloni, Alexander Kipnis, Fritz Kreisler and Vladimir Horowitz.

← MORTON GOULD AND LEOPOLD STOKOWSKI, right, who conducted Mr. Gould's orchestral settings of New China March and Red Cavalry March with the NBC Symphony on March 14.

LILY PONS and ANDRÉ KOSTELANETZ → greeted by men of the Army Air Corps at Flamingo Park bandshell, Miami Beach, Fla., where the Metropolitan Opera soprano was soloist with a band of 150 soldiers conducted by her husband.

Enfield Photo

N. Y. Concerts

[Editor's Note—The abbreviations used for the names of the various auditoriums are: CH for Carnegie Hall; CCH for Carnegie Chamber Music Hall; TH for Town Hall; TiH for Times Hall; TB for The Barbizon; BP for Barbizon Plaza; SH for Steinway Hall.]

AS THE New York concert season entered its final stage, several orchestras presented novelties and a succession of baton figures made for interesting variety. Toscanini returned to conduct a special concert in aid of a fund for paralysis victims. Efrem Kurtz concluded his stay with the New York Philharmonic, and Fritz Reiner again assumed the baton for the regular concerts, while Rudolph Ganz led a children's event. Koussevitzky conducted the Boston Symphony in two further visits, and the Philadelphia Orchestra under Ormandy was assisted by Claudio Arrau, pianist. Sir Thomas Beecham presented a concert of rare music. The National Orchestral Association played under Barzin, and the same conductor with Clarence Adler concluded a Mozart Concerto series.

Kurtz with Philharmonic

March 10 (CH).—Efrem Kurtz' first appearance with the Philharmonic as guest conductor in its regular series created as favorable an impression as his appearances at the Stadium last summer. He has obvious joy in conducting, good rhythmic control and plenty of vitality. Kabalevsky's Second Symphony is second-rate syrup. Milhaud ruins his transcription, Prelude and Allegro approach. The Walton Scapino Overture, intended for comedy, is neither well written or funny even though it does take a few cracks at Till Eulenspiegel. Zimbalist, in the Beethoven Concerto, had his usual interpretative poise and mastery.

March 10 (CCH).—At the first of the Robert Goldsand Beethoven Piano Sonata evenings, the playing was brilliant technically and arresting in exposition. Sonatas Op. 2, No. 1; Op. 14, No. 1; Op. 110; Op. 79, and Op. 57 formed the program.

March 12 (TH).—Fourteen-year-old, gifted Joseph Rabushka from St. Louis already is an "arrived" violinist. Musically sensitive and mature, he also has accurate fingers, a resourceful bow and a full tone of fine texture. Tibor Kozma presided with outstanding technical finish and rare ensemble sense.

March 13. — Columbia's University's concerts under auspices of the Institute of Arts and Sciences at McMillin Academic Theatre continued with a two-piano recital by the famed Vronsky and Babin. They did a Russian program with Rachmaninoff's Symphonic Dances, two Stravinsky tidbits, Tschaikowsky's Valse Sentimental, Babin's own characteristic Three March Rhythms and a number of his effective arrangements and transcriptions. The agile performance of the couple, their musical approach and subtle use of tone color gave unstinted pleasure.

Koussevitzky in Slav List

March 13 (CH).—A Russian program by the Boston Symphony under Koussevitzky. Miaskovsky's Symphony No. 21, Prokofieff's Piano Concerto No. 2 (Alexander Borovsky soloist) and the Scheherazede Suite by Rimsky-Korsakoff. Evidently Miaskovsky started out after the symphonic record—numerically—of Haydn and Mozart. The No. 21 is an engaging work, suave in melody, refined in moods and written with the perfection of a master hand at orchestration. In the Prokofieff music, Borovsky played the difficult piano part with astonishing virtuosity, infectious rhythm and much satanic humor. Koussevitzky and his band were in glowing form and roused the packed house to tumults of enthusiasm.

March 13 (TH).—Extremely talented Richard Korbel of Baltimore, a serious pianist aged eight, played his matinée with amazing aplomb, rare musical feeling and limpid tone. He excelled especially in three Sonatas by Scarlatti, and was also heard in a sonorous transcription by William Spielter of Bach's organ prelude and fugue in C minor, Schumann's Kinderscenen, etc. When his hands have grown, and his emotional life develops, the boy's rare promise should result in art of unusual calibre.

Lehmann and Walter Appear

March 14 (TH).—Lotte Lehmann and Bruno Walter (at the piano) made an artistic benison of their joint appearance in songs by Schubert, Brahms, Wolf and Mahler. The soprano was in her superbly best vein with marvelous quality and employment of tone and compelling eloquent interpretation of every shade of meaning in the words and moods. Walter's accompaniments were models of style, discretion and collaborative union.

March 15 (CH).—Women in Music was the motto of the fifth concert of the National Orchestral Association (Leon Barzin, conductor) whose personnel now consists half of women. Ellen Repp performed most ably as soloist in the Clerambault-Hufstadter Cantata. Raya Garbusova was facile and warm-toned in the Dvorak Cello Concerto. A Mozart Concertante Quartet for oboe, clarinet, horn and bassoon featured Doris Delman, Ruth Wallace, Ellen Stone, Eleanor Kovar, Olivia Hall was the polished soloist in the Handel E flat Harp Concerto. The orchestra, in the main, gave evidence of splendid training. It is interesting to know that Miss Garbusova used the Stradivarius cello of the late Emanuel Feuermann.

MARITA FARELL and GIOVANNI MARTINELLI in the last scene of Pagliacci, which they sang at the Metropolitan Opera on March 20. Miss Farell had sung the role with Mr. Martinelli at the Cincinnati Summer Opera last year.

March 16.—For the ninth concert of its major series the Brooklyn Academy of Arts and Sciences sponsored a joint recital by Anne Brown and the Eva Jessye Choir which gave fascinating performances of spirituals and folksongs. Miss Brown's rich tones and intensive musical and mood expositions were compellingly set forth in compositions by De Falla, Schubert, Brahms and a number of songs and arrangements by Americans, including Foster, Gershwin and Brockway.

Beecham Wields Baton

March 16.—The second of the five concerts of rare music at the Museum of Modern Art was not only led by Sir Thomas Beecham but also featured an arrangement from his pen, a Little Suite made up of music from several operas by Handel. The result is an atmospheric and thoroughly charming minature scored for an orchestra of only twenty-five pieces. Besides other music, Ralph Kirkpatrick's subtle and polished art was heard in the D minor harpsichord Concerto by Bach, and De Falla's Concerto which also employs flute, oboe, clarinet, violin and cello, a unique and highly enjoyable opus.

March 16 (TH).—John Gurney, baritone, in song recital, revealed a fine, vigorous voice. The exceptionally interesting program had earnest interpretation but lacking somewhat in stylistic variety. The Ernst Bacon Choral group assisted competently.

Louis Kaufman's Recital

March 17 (TH).—Louis Kaufman, one of the busiest Hollywood studio violinists, nevertheless, each year makes a concert tour, in the course of which he came to New York for this recital with Vladimir Padwa at the piano. As usual, Kaufman brought a budget of novelties, first New York performances of a Sonatina by Gail Kubik, melodious and discreetly modern; William Still's atmospheric Summerland and Here's One (based on the Negro Spiritual of that name); Copland's high-spirited Ukelele Serenade, and Harold Triggs' rhythmically pungent Samba. Kaufman had all his customary exquisite tone, deft musicianship and true artistry of conception in the foregoing numbers as well as the Desplanes-Nachez Intrada, Brahms' Sonata, Op. 108, Tschaikovsky's Concerto and several warmly applauded encores.

March 18 (CH).—At the Philharmonic, Efrem Kurtz led Creston's propulsive and well made Choric Dance No. 2 followed by a fresh and imaginative reading of Schumann's Fourth Symphony and a sufficiently blazing exposition of Tchaikovsky's Pathétique.

(*Please turn to page 23*)

Metropolitan Says "Au Revoir" to Broadway

Final performances in the Metropolitan Opera's home series, prior to its tour, included a week of popular works with large houses the rule and strong applause for the favorite artists taking part.

March 12.—La Forza del Destino. Milanov as Leonora did much to enhance the aural pleasures of the evening. Her voice, artistically used, never sounded better. Veteran Martinelli produced his Don Alvaro measures with art and earnestness. Baccaloni's comic antics as Father Melitone won peals of laughter. Leonard Warren repeated successfully as Don Carlos. The rest of the cast was the same as at the previous performance, with Walter's sensitized conducting.

March 15.—Aida. Kurt Baum again functioned as Radames and once more demonstrated his fine vocal equipment and command. He never forces his tones, yet he attains power sufficient for even the most stressful passages. The Celeste Aida aria, perfectly sung, brought repeated rounds of applause. Histrionically Baum made Radames appropriately impetuous and romantic. Stella Roman gave her convincing version of the heroine. Thorborg was a thrilling Amneris, and Warren's (Amonasro) pealing tones and temperamental delivery registered well. Pelletier's conducting had elan and distinction.

March 16.—Traviata, with Sayao's sweet personality and voice in Violetta, and Kullman and Tibbett investing with distinction the other important roles. Sodero conducted.

Steber as Marguerite

March 17.—Marguerite in Faust fell to Eleanor Steber, who did an intelligent job, as she always does, so far as musical interpretation and acting are concerned. In the purely lyrical episodes Miss Steber was gratifyingly at home. Jobin hit the proper style as the hero. Pinza presented the well-liked version of Mephistopheles. Warren baritoned smoothly in the Valentin music, Petina was a pert Siebel, Votipka sang Marthe and Engleman appeared as Wagner. Sir Thomas Beecham put finesse and glow into the beloved old score.

March 19.—Baccaloni had the time of his life in The Barber of Seville and so did the audience of this evening. As Bartolo he cavorted and clowned continuously and yet stayed admirably within the ensemble. His singing was in itself a feat of characterized virtuosity. Norman Cordon, too, supplied comedy that made Basilio appropriately etched in comedy and vocalism. Browniee, the Figaro, was volatile enough but could have used more power in his tones at times. Josephine Antoine repeated her arch and fluent essay as Rosina. Martini, slim and cavalierly, did an adequate Almaviva. Petina won deserved laughs as the eccentric Berta. Frank St. Leger conducted.

Lively Triple Bill

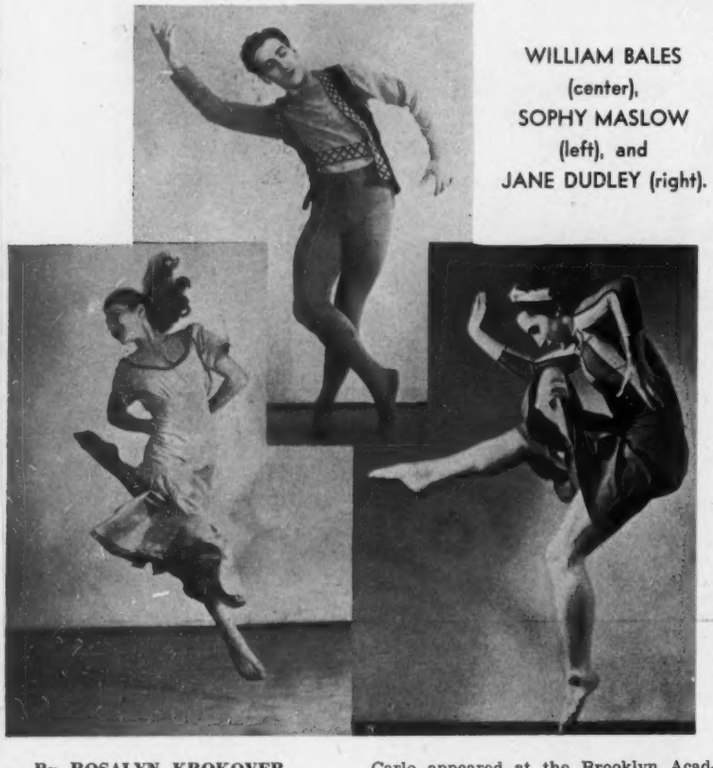
March 20.—A triple bill crammed the house to complete capacity for this Saturday matinée. Cavalleria Rusticana, Pagliacci (both heard for the first time this season) and The Dance of the Hours ballet from La Gioconda was the trinity of offerings. Frederick Jagel and Zinka Milanov made vocally ringing and dramatically passionate matter of the roles of Turiddu and Santuzza. Anna Kaskas gave telling piquancy to her short part of Lola. Valentino seemed not in his best voice as Alfio. Helen Olheim was Mama Lucia. In Pagliaci, Martinelli impressed with his familiar impersonation of Canio, intensely toned and mimed. Leonard Warren brought down the house, both with Tonio's Prologue and everything else he achieved. His entire Winter at the opera house has been a sries of triumphs. Marita Farell failed vocally to equal some previous Neddas heard hereabouts, but presented a credible piece of histrionism. John Dudley was the Beppe, and Walter Cassell made an excellent Silvio, with agreeable tone and fluent lyricism. Sodero, not in his usual sure form, conducted the operas and the ballet. The Gioconda episode was charmingly danced, choreographed, lighted and colored. The terpsichorean principals were expert Ruthanna Boris and Alexis Dolinoff.

Carmen Is Finale

March 20.—Lily Djanel again in her picturesque interpretation of Carmen, with Charles Kullman an attractive and lyric-toned Don José. John Browniee was the Escamillo, and Nadine Conner a silvery-voiced and generally appealing Micaela. Pelletier conducted. a huge audience was present at this farewell performance prior to the Spring tour of the Metropolitan.

THE DANCE:

Contemporary Composers Aid Art of Dance with New Music



WILLIAM BALES (center), SOPHY MASLOW (left), and JANE DUDLEY (right).

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

The American contemporary composer is becoming more and more prominent in the modern dance field as well as in the ballet. One is always apt to see the names of Henry Brant, Norman dello Joio, Paul Creston, David Guion, Paul Nordoff, or Wallingford Riegger on the dance program. Then there is Louis Horst, who specializes in composing for the dance exclusively.

Some of the larger works, such as Virgil Thomson's Filling Station and Aaron Copland's Billy the Kid, have had performances in concert and on the radio, but it is still too early to conclude just how many and which of the present day dance-inspired works will really stand up on their own as important contributions to the symphonic repertoire. Nevertheless, the dance will always be a healthy stimulant for the composer.

One American composer who has been particularly successful in the ballet field is Aaron Copland. With Eugene Loring as the choreographer, Billy the Kid has many times been pronounced the most profound American ballet to date. Last season Mr. Copland was called upon to collaborate with Agnes de Mille for a Ballet Russe de Monte Carlo production, Rodeo. This proved to be the most popular ballet of the season, the major American novelty.

When the Ballet Russe de Monte Carlo appeared at the Brooklyn Academy of Music on March 19, Rodeo again brought deafening cheers from the large audience. The cast was virtually the same except for Lubov Roudenko who replaced Agnes de Mille in the role of the Cowgirl. Roudenko's interpretation is that of a dancer rather than a mime, it is, at the same time, fresh, winsome, and altogether agreeable. Frederic Franklin, Casimir Kokitch and Milada Mladova were just as lively, and pert as ever in their parts.

There was a pleasant surprise in Nijinska's Chopin Concerto in the form of a magnificently streamlined Mia Slavenska. Never before has this ballerina appeared more beautiful, and technically she was breath-taking. David Tihmar assisted Slavenska nobly in the adagio created for the Romance (larghetto) movement and Nathalie Krassovska danced the rondo with grace and technical assurance.

Alexandra Danilova and Igor Youskevitch made their only appearance of the evening in a Tchaikovsky Pas de Deux. While Danilova was not up to her usual standard on this occasion, the same can surely not be said for Youskevitch. For sheer classicism in ballet he is unsurpassable.

The program closed with Gaité Parisienne and introduced a new Peruvian in Sviatislav Toumine.

The next afternoon the company travelled to Newark for two performances. Rodeo was given on both programs and the other ballets were Les Elfes, Le Beau Danube, Snow Maiden, Chopin Concerto and Pas de Deux.

After a long and tiresome tour, with but three Pullman jumps available during the entire transcontinental trip, the dancers appeared fresher, more exacting and better disciplined than ever. There is more cooperation between music and dancers too. This is probably due, in a large part, to the efforts of Franz Allers, the musical director and conductor, who conducted all of the ballets. He has his musicians as well as the dance tempi well in hand and there is no doubt that that is an essential factor for fine ballet performances. The soloists, Joan Field, violinist, and Rachel Chapman, pianist, were excellent.

The dance trio, Jane Dudley, Sophie Maslow, and William Bales returned on Sunday, March 14, to the Dance Theatre of the YMHA after a long and successful tour. They were assisted by the New Dance Group, Woody Guthrie and Earl Robinson. Zoe Williams was the accompanist. The program was virtually the same as had been seen at the Central High School of Needle Trades last fall with the exception of two new solos. Cante Flamenco by Jane Dudley and Adios by William Bales. Both used traditional music. Jane Dudley again displayed her gift for composition and she danced with utmost intensity and strength. Never before did she appear more sculptural. William Bales' work was well-made and had much of the traditional flavor. Sophie Maslow was in fine form and her Folksay with the New Dance Group proved as popular as ever with the audience.

This group has gone a long way artistically in the last year. Their program is far above average in interest, it runs smoothly and is tastefully costumed. It has gained tremendously in popularity.

Iva Kitchell in Novelties

Iva Kitchell brought four brand-new impersonations to Carnegie Chamber Music Hall on March 20 when she presented another program of her dance pantomimes and parodies. The new numbers ranged from a young lady of the Napoleonic period writing a letter to her lover to a hilarious Oriental Dance by an Occidental Girl. Sandwiched between was a story about Three Sisters who could have come out of any modern American home with a specially written and engaging piano accompaniment by Miss Kitchell's pianist, Arthur Paget. There was also a Diligent Char, who preferred doing everything but her work, including a wee bit of day dreaming.

As always, Miss Kitchell kept her audience well entertained throughout the program and at the same time manages to put across some neat technical feats. She has not only grown as a humorist during the last year, but she has made immeasurable strides technically.

Argentinita Delights

It was a merry evening for the Argentinita fans who filled Carnegie Hall on March 21. She was assisted by her sister, Pilar Lopez, and two new male dancers, Jose Greco and Manolo Vargas. Both are gifted and both bear watching. Greco is a smooth suave dancer and he immediately won the audience in his first solo, the Miller's Dance from de Falla's Three Cornered Hat. Vargas is more the Flamenco type of dancer and under the expert tutelage of Argentinita he will no doubt go places in the dance world.

Something else new on the program was the guitar playing of Argentinita which could take its place with any of the dancer's gifts already seen. The program was completely recostumed with the exception of Ravel's Bolero, and it may be stated that the costumes were more handsome than ever before.

Now that Argentinita has a total of four dancers in her company, one wonders why she does not dispense with the musical interludes except when they are employed to set atmosphere. Although Alejandro Vilalta, pianist, and Carlos Montoya, guitarist, are undoubtedly worthy soloists, the breaks in the actual dancing tend to slow up the tempo of the evening. Emilio Osta was the second pianist in Ravel's Bolero and the Inca musician, Benigno Medina, completed the mood for El Huayno, the Inca ritual dance.

"BOLERO" AS DONE BY ARGENTINITA, assisted by Pilar Lopez, right, and Jose Greco. They gave a recital at Carnegie Hall on March 21, the first New York appearance of the Spanish artist since her return to the management of S. Hurok.

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BUILDING AN ORCHESTRA

By Karl Kruger

Conductor, Kansas City Philharmonic

(Portrait on Cover)

Building an orchestra is like building a house; one gets exactly what one wants. To inherit an orchestra implies taking much of what one would rather do without.

Building an orchestra is only in small part an organizational task; it is essentially creative. Every orchestra is the projection of a conductor's imagination. He gives it its every nuance, its human character. He influences its habits of work, and molds its concept of the phrase. He instills its sense of style and gives it its color-scale. In other words, he makes it a responsive instrument.

When I set out to build the Kansas City Philharmonic Orchestra, I consciously strove to produce an orchestra which would have root in its place of origin and reflect the characteristics of the Midlands. For years I have heard Europeans charge that our orchestras were largely exotics because of the preponderance of Europeans in their personnel. At one time this was no doubt true.

I can well remember Karl Muck's oft-quoted remark of some twenty-five years ago to the effect that Americans made excellent string and percussion players, but for some reason the wind instruments were beyond them. This is no longer true. America, through its great conservatories is producing the best wood-wind and brass players in the world. If this seems a large statement, I point to the brilliant young Americans playing these instruments in our major orchestras today. The scope of this article precludes inclusion of a long list of names.

The first reason for this great development of wind players is that young America was given great teachers and great models. For example, it is not possible to estimate the influence of two such great artists as Longy and Maquarre. We find young American oboists and flutists carrying on the noble traditions of these men.

Reflecting the Spirit

In choosing the personnel of the Kansas City Orchestra, I unblushingly showed prejudice in favor of Americans, generally and Mid-Western Americans specifically. All other things being equal, these men got the jobs. Remember, please, I aimed not only to build a good orchestra, but one which would reflect the spirit of the Mid-West. Any art institution must, through something in its character give one a clue to its origins. Before becoming universal, an artist must be regional in his feeling and mode of expression. I also gave preference to young men just out of the Conservatory. These men were at the peak of their mechanical powers, and they had not lost the enthusiastic ambition to become artists. The most dangerous poison for the artist is routine, and only the most gifted seem able to resist this poison to the end of their careers. One is reminded of MacCauley's observation anent genius, "The man of genius has a childlike mind whether he be seven or seventy."

Undemocratic Atmosphere

Of paramount importance naturally is the attitude of the musicians' union. In Kansas City I was given the most enthusiastic and intelligent cooperation by officials of the union. They always took the long range view. Also, I was given complete freedom by the Board of Directors in this matter. They realized that it is only just if a conductor bear full responsibility that he be given full power. Of course, I am going on the assumption that the conductor will not abuse his power.

I must confess that I have, at times, been painfully shocked at the undemocratic atmosphere prevailing in some of our orchestras. One sometime wonders whether the American public is not partly to blame for this condition. If the public naively believes that a conductor who is an ill-tempered autocrat must therefore, *ipso facto*, be a genius, then one can well understand this condition. In any event, it has often been a sorry contrast with the atmosphere of great European orchestras like the Paris Conservatoire and the Vienna Philharmonic, where a conductor's behavior was such as he would show in a drawing room. After all, the players of our symphony orchestras are a musical aristocracy and I fail to see why a man should not be treated as a gentleman until he proves himself otherwise.

The most difficult task of all I found to be this: to give the orchestra a clear understanding of the great orchestral styles. This cannot be done in a month or a year. At best, the conductor can point out innumerable style characteristics and hope that the music will convey the rest. Such matters as color and phrase treatment are, of course, more immediately influenced by the conductor.

Music, Not Civic Duty

When I began my work in Kansas City, which, incidentally has had orchestras for forty-five years, I strongly urged the management to request the public's patronage, not because of civic patriotism, but because they wanted music. They could come to our concerts to get music as they go to a grocer's to get potatoes and bread.

For the first two seasons we played in one of the finest halls acoustically, the old Convention Hall. We began with an attendance of 4,100 at our first concert and by the end of the season we had had an average subscription attendance of 5,500. Pop concerts and young people's series were invariably sold out. This meant 10,000 in attendance. Later when we moved into the beautiful new Music Hall we were forced to do without thousands of less expensive seats. I mention this because it seems to me to be an important factor. In these days of transition when we are heading for a new epoch so far as the support of our orchestras is concerned, it is most important to keep this fact in mind. In my opinion the price of tickets to symphony concerts is beyond the reach of the average purse, especially if there are several in one family who enjoy an orchestra. We must succeed in finding a compromise between too large halls and too high price of admission.

Mobilizing the Community

Parallel with the development of the orchestra, I proceeded with the development which would mobilize the wealth of the community for the orchestra. Many of our wealthy citizens were denied contact with great orchestral music in their youth. These men are dominated by the question, "Is a symphony orchestra important? Is its contribution to the community valuable enough to justify the cost of its upkeep?"

To me the intelligent American business man is the most open-minded person I know; he merely asks to be shown. This is not unreasonable. I am reminded of a gentleman, now in his eighties, who allegedly remarked in the early days of the Chicago orchestra, "If Mr. Thomas and his highbrow friends wish to listen to Beethoven symphonies, let them damn well pay for it." This man told me, "If ever a man ate his words, I am he." I may add that he became one of the most ardent fans of the Chicago Orchestra. Convince the average business man that an orchestra makes a profound contribution to the communal life and that it represents an essential in the city's cultural structure and he will support it.

The most thrilling phase of my work in Kansas City was the young people's concerts. In the Kansas City schools, under the direction of Dr. Mabelle Glenn, we have a far reaching development of music appreciation. The young people come to our concerts after having learned to sing the chief themes and having been informed of the biographical details of the compositions to be performed at the concert. Each of our programs for elementary schools are played four times; thus 12,000 young people hear each program. The high school students are permitted to choose the program for the last concert of each season. I have never faced a better audience. It is perfectly attentive, without prejudice, and one speaks to it as one would like to speak to adults. Here lies the future of orchestral music in America.

Cities of medium size present peculiar difficulties for the development of a great orchestra. Obviously a city of three-quarters of a million can produce neither the subsidy nor the audiences of a city of two or three million. Hence, the conductor, if he wants first class instrumentalists, has a challenge. If he is resourceful and artistically of great enough potency, he can develop an organization which would not be considered possible except in a much

(*Please turn to page 12*)

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Building An Orchestra

(Continued from page 11)

larger city. Let us remember that in Hans Von Bülow's day the greatest orchestral playing in Europe was to be found in a small town, Meiningen.

Programs in the Smaller City

In his program building the conductor of an orchestra in a medium-sized city may seem to be too conservative, though actually this is not always true. The smaller city has its considerable quota of listeners of open and exploratative mind. The metropolitan centers merely have a larger number of any type of listener.

The most extensive hostile audience reaction during my decade's work in Kansas City came after performances of Villa-Lobos and Hindemith. Strangely enough, the same audiences accepted, without murmur, works which seemed more questionable. However, I liked this frankness as would every other conductor. If American audiences would go a step further and give vent to feelings on hearing a work rather than wait to write the conductor or explode at parties, it would be more valuable. I was most fortunate to find in Kansas City able music critics. I mention this because I believe it is almost impossible to develop real orchestral standards and intelligent audiences without the clarifying contributions of the much maligned men of the press.

We are in the midst, not on the threshold, of the greatest development of music in history. In this country today more persons are having contact with great music than ever before. This is due in part to radio, records and public school music. "Jam sessions" of high school and university students spending an evening playing and discussing great orchestral music are becoming more frequent each year. This can have only one result—a knowing audience of tremendous numbers. I think every conductor should ask himself whether he is making an honorable and valid contribution to this development.

Karl Kruger was born in Atchinson, Kan., and educated at the Universities of Heidelberg and Vienna. As a cellist and organist he toured Europe and South America and then studied conducting in Vienna under Nikisch, Schalk, Fuchs and Weingartner. From 1919 to 1924 he was assistant conductor of the Vienna State Opera. In 1925 he became conductor of the Seattle Symphony Orchestra, where he remained until 1932. He became conductor of the Kansas City Philharmonic in 1933. In 1930, Mr. Kruger was guest conductor of the Philadelphia Orchestra. He also has conducted in the Hollywood Bowl. Under his direction, six operas had their American premieres by the New York Music Guild.

Glenn DARWIN Baritone

He possesses a baritone voice of beautiful timbre, warm and vibrant, and capable of perfect expression.—*Jacksonville (Ill.) Daily Journal*

Mr. Darwin is a singer of deserved popularity, for his is a voice of solid full quality and broad range, and every song that he sang yesterday was an artistic achievement. Every phrase was a thing of real vocal beauty and of full emotional meaning.—*Richmond (Va.) Times-Dispatch*

He has an enviable reputation in the field of oratorio.—*Colorado Springs Eve. Telegraph*

Glenn Darwin has those gifts and accomplishments which one always seeks but all too rarely finds among singers, a rich and powerful voice beautifully produced, intelligence and taste in his lightest as well as his gravest moments, a virile and forthright presentation, musicianly and convincing . . . That he is richly capable of singing and acting opera no one could doubt after hearing the great aria from "Simon Boccanegra" . . . a sincerely legitimate singer, capable of nobility of style, moving simplicity and earnestness and also possessing a gift of downright fun which never falls into vulgarity.—*Colorado Springs (Colo.) Gazette*

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Nordica Descendant Found Pluck Aided Music Bow

NORD VERNELLJ AIDS THE WAR EFFORT by running a tractor at his farm home.

By ROSALYN KROKOVER

Imagine a young man desperately studying for a vocal career. Imagine him working against odds, handicapped by lack of finances, forced to study second-hand from phonograph records. Then imagine his surprise when he is told that he is a direct descendant of the immortal Lillian Nordica! Nord Vernellj, young American baritone, discovered the relationship when he was twenty-three years old.

To certain families, the idea of a stage career is taboo, and Vernellj's family was of that sort. They were religious, musical, well-bred, and encouraged young Nord's study of piano and clarinet, but prudently refrained from telling him about Nordica. About 1933, however, he decided definitely to strike out for a vocal career, left his home in Yankton, S. D., and with five dollars in his pocket set out to conquer the world.

Under the Blue Eagle

He worked his way to Washington, and looked around for a job. That was in the days of NRA, when the blue eagle was soaring high and suspending from it many government positions. Vernellj wanted one. Most of the officials were living at the Mayflower, so he acted directly: registered at the hotel, cleaned up, broke into an official's room, introduced himself, got the job. Having settled as an NRA filing clerk, he began to attend classes at George Washington University, with the vague idea of preparing himself for law if the world spurned his musical offering.

Music study was a problem. By the time food and lodging were paid, there was no money for vocal instruction. Therefore, perseverant Vernellj did the next best thing. He put all of his money into phonograph records of baritone arias, and tried to learn in that manner. During that period he also took part in light operas and musicales, and became a member of the Washington Civic Opera Co. In the meantime he had worked himself up to the position of aide to the deputy administrator.

Then the Supreme Court decided to take a hand in his career, and declared the NRA unconstitutional. What to do? An awful lot of people were out of work. In desperation, Vernellj took a job selling cash registers. Since it was at a time when everybody was broke, and that interesting commodity was in a state of becoming extinct, the moment for such a job was hardly auspicious. By some oratorical miracle of salesmanship, he did manage to get enough cash together to rent a ballroom, send out invitations, invite the critics and give a concert.

Debut Day Comes

The great day came, together with a hundred people and a critic. Thus the young baritone, who had studied exclusively from records, made his debut. Mr. Critic listened, admitted that the singer was "the possessor of a good natural voice," and then teed off and roasted the concert properly. But seated in the audience had been a music patron, and the first thing Vernellj knew, he was taking a special course in vocal training at the Peabody Conservatory.

The second thing he knew was that a series of successful concert and operatic appearances followed. In 1939 he sang a full season of 87 performances with the St. Louis Municipal Opera Association. Mr. Vernellj, never one to sit back and wait for things to fall into his arms, continued to work and study. Today he has a repertoire of 30 operatic roles and over 500 songs. At present he has his own program on WWDC in Washington, is constantly singing for army service clubs and canteens, and is being groomed for a Broadway role before being signed to a movie contract.

Vital statistics: tall, attractive, athletic; has won his letter in football as end on the S. D. Bucks; life-guard at the Chicago World's Fair (his first job after leaving home); undefeated two-year tennis champion of S. D.; notorious as the "Yankton Tennis Ace"; cash-register salesman; one of America's most promising baritones.

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THIS IS RADIO

By Alfred Human

Rachmaninoff's inflexible dislike for the radio was typical of an attitude of mind toward broadcasting which persists among many musicians.

Rachmaninoff has passed on, his world fame intensified a thousandfold by the inventions he despised, but his antipathy marches on in the hearts of other romanticists who remain in valiant but futile rebellion against the symbol of the machine, devourer of individualism.

Those of us who are familiar with the achievements of broadcasting during the past dozen years and likewise know the world of the musician, can interpret, we think, this lingering spirit of protest.

The patricians, like Rachmaninoff, still cherish the sacerdotal rites and traditions of the concert chamber, or the opera house, and they resent deeply the idea that the masterworks can be levelled to the listening level of the untutored.

The next degree of antagonism comes from the musicians who cannot trace direct benefit from the institution of broadcasting and who, subconsciously, object to the vast, glittering façade of this strange new musical world in which they do not play a dominant role.

Just as the bicycle of the 'Nineties routed the buggy, and the hossless carriage routed the horse, and the player-piano of the World War I period displaced the hand-played instrument, and the phonograph vanquished the mechanical piano, so did the radio supplant the spinning disk and at the same time revolutionize the entire universe of the musician.

This is a late day to bring this up but it is necessary if we want to lay the ghosts of the past. Yesterday in broadcasting is so close that we have not as yet emerged from the era of gigantic economic struggles which demolished the old world of the musician, a world he hardly realized would be rebuilt anew for him. This wound still smarts.

•

We are learning to think globally, difficult as it remains to realize that our airport is only relatively few hours distant from any part of our world. We are beginning to grasp the idea of new global music audiences: countless millions of listening ears for one event—more auditors for a Saturday afternoon Metropolitan performance, or a Roy Harris symphony premiere, than could be crowded into all existing auditoriums.

Such a conception may be too big for our imagination. But one idea we can grasp: the musician at the microphone, much the same artist of the day of Mozart or Beethoven, who now possesses a new instrument to project his art.

Let us see, briefly, what our networks are doing to utilize the musician, despite the grand old nobleman and his inflexible dislike for the radio:

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NBC Highlights Natives

"In this year of war, when the National Broadcasting Company is sending music to all the world, entertaining, strengthening morale and promoting understanding between nations and peoples, American music is receiving an unusual share of recognition and attention," said Samuel Chotzinoff, Manager, NBC Music Division. "Both Arturo Toscanini and Leopold Stokowski, conductors of the NBC Symphony Orchestra, have devoted entire Sunday afternoon concerts this season to works by American composers, and have highlighted American compositions throughout.

"In the field of education by radio, NBC is presenting through its Inter-American University of the Air, a series, 'Music of the New World,' which is tracing the development of music in the Western Hemisphere from pre-Columbian times to the present, including folk music and works of North, Central and South American composers.

"A patriotic song contest, currently being sponsored by NBC and the National Federation of Music Clubs, will offer a world premiere over the network during National Music Week to the winner. Specific examples of NBC's effort to promote and foster American talent are Dolores Miller, last year's winner of the nationwide violin contest, who is completing her scholarship at Juilliard, and Kenneth Gordon, boy violinist presented by Leopold Stokowski.

"Besides maintaing a permanent symphony orchestra and staff conductors, Dr. Frank Black, H. Leopold Spitalny, Joseph Stopak and Irving Miller, NBC employs at least 75 persons in its New York music division and a large personnel in Chicago, San Francisco and Hollywood branch offices. Original scores for such programs as "Lands of the Free," "The Army Hour" and the Red Cross show, "That They Might Live" are written by staff composers.

"In addition to its network facilities, NBC sends American music to the whole world via shortwave."

CBS Encourages U. S. Composers

"The Columbia Broadcasting System continues its long-established policy of encouraging talented American composers and artists by providing them with every possible opportunity to make their art known to the public," stated James H. Fassett, Director, Music Department.

"During the course of this season alone the Columbia Broadcasting Symphony and the Columbia Concert Orchestra, under the leadership of Howard Barlow and Bernard Herrmann, have performed many native works, including a repeat performance of Randall Thompson's opera Solomon and Balkis, the world premiere of Johnny Green's Music for Elizabeth, and much unfamiliar music by Charles Ives, given in three concerts.

"The Cleveland Orchestra and Indianapolis Symphony in weekly broadcasts on the Columbia network have featured Copland's Billy the Kid Suite, Harl McDonald's Bataan, and Van Vactor's Credo, among others. Similarly the Eastman School of Music programs, prepared under the supervision of Dr. Howard Hanson, frequently schedule significant American compositions, such composers as Sowerby, Kennan, Inch and others being represented.

"Joseph Szigeti and Foldes are to do a series of three Mozart Sonata concerts, April 9, 16 and 23, from 3:30 to 4:00 P.M., E.W.T. William Primrose will broadcast a series of four viola recitals April 6, 13, 20 and 27, from 3:30 to 4:00 P.M. The Schola Cantorum, Hugh Ross conducting, is to broadcast five Tuesday evening concerts from 11:30 P.M. to 12 Midnight, beginning May 4. One concert is to feature the National Federation of Music Clubs prize-winning choral work, Eunice Lea Kettering's Johnny Appleseed.

"American works scheduled for performance on CBS in the near future are Douglas Moore's Prayer for the United Nations to a text by the late Stephen Vincent Benét, and Four Settings of Selected Passages from the Writings of Thomas Jefferson by Randall Thompson."

WOR Pioneered with Opera Festival

"Station WOR long has been a sounding board for American composers, both through special musical events and regularly-scheduled programs of better music," explained Richard Pack of WOR.

"For instance, the First American Opera Festival, presented last summer, was launched by WOR and its distinguished musical director, Alfred Wallenstein, as a continuation of their pioneering projects in good music. It marked the first time that any organization ever produced a series made up exclusively of American operas.

"Before that, Wallenstein's American Choral Festival series drew from the works of many leading American composers. In addition, Wallenstein's regularly-scheduled weekly concerts, Sinfonietta, and Symphonic Strings, have brought to WOR and Mutual listeners more than a thousand first performances by American composers.

"The Philadelphia Symphony Orchestra presents a concert over WOR-Mutual every week. The station provided a radio laboratory for the brillant young composer-conductor Morton Gould. Robert Russell Bennett has added his talents to many WOR programs.

"The finest of musicians make up the studio orchestra, and young American singers are used."

The Blue's Programs

Harry Rauch, Music Editor, Blue Network, gives this outline: "In broadcasting the music of the Boston Symphony to its coast-to-coast audience, and to millions of Latin Americans each Saturday, the Blue Network has become a worthy patron of the musical arts. Within a four-week period, the world radio premieres of three young American composers were presented.

"To Dr. Serge Koussevitzky, conductor of the Boston Symphony, goes full credit for sponsoring these new works. Roy Harris' Fifth Symphony, dedicated to the Soviet Union, had its first world hearing over the Blue on Feb. 27. On March 20, Vladimir Dukelsky's new violin concerto was heard throughout the Americas, Richard Burgin directing, and on March 27, William Schuman's "A Free Song—Secular Cantata No. 2 for Chorus and Orchestra," had its first radio performance by the 105-piece orchestra.

"Along the lighter classical theme, Josef Stopak and his Blue Network orchestra of 34 pieces is heard weekly, accompanying such rising young American singers as Wilbur Evans, baritone, and Josephine Houston, soprano.

"A new addition to the Blue is the American composer and pianist, Abram Chasins, commentator and soloist on "Stars from the Blue." The Metropolitan Opera Saturday afternoon broadcasts, and Metropolitan Opera, U.S.A., featuring young operatic singers, round out a musically complete menu."

•

Mischa Elman will be the guest of Morton Gould on the Cresta Blanca Carnival, CBS, April 14.

Meyers Wins N.F.M.C. Prize

Emerson Meyers' Suite for Strings and Clarinet won the $300 cash prize in the chamber music competition of the National Federation of Music Clubs. Mr. Meyers, president of the Washington, D.C., Music Teachers Association, and a member of the faculty of the Catholic Sisters' College in that city, is a graduate of the Peabody Conservatory.

Mrs. Edgar Stillman Kelley, chairman of the committee on chamber music, and Helen Gunderson, chairman of composition contests of the Federation, announced the winner, who was selected by Paul Hindemith, Lazare Saminsky and William Primrose, judges. Mr. Meyers' score will be premiered in the Federation's observance of National Music Week on the Blue Network.

Leland H. Proctor won honorable mention with a string quartet.

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CHICAGO: Visit of Metropolitan Forces Attracts Eager Opera-Lovers

(*Continued from page 3*)

House. In the imposing revival we had opportunity to welcome back Mmes. Sayao, Novotna, Petina, and Messrs. Pinza, Browniee, Baccaloni and D'Angelo; to become acquainted with the artistry of Eleanor Steber as the Countess and the mastery of Conductor Bruno Walter.

In Faust, Raoul Jobin, Norman Cordon and Richard Bonelli divided honors among the male element and Eleanore Steber as Marguerite ran away with many of the laurels. Some, however, reverted to Sir Thomas Beecham, well remembered in these surroundings since his memorable debut at the head of the Chicago Symphony at the Ravina Festival.

La Forza Del Destino, last sung here in 1934, had in Stella Roman the best heroine heard here since the not-forgotten Rosa Raisa and Claudia Muzio. Kurt Baum strengthened his reputation considerably, and Lawrence Tibbett's Don Carlos became a classic of noble vocalization and tenure.

In Traviata, Helen Jepson and James Melton as the handsome lovers elicited new interest by their fine vocalization and delineation. Leonard Warren was a new and distinguished elder Germont. Cesare Soldero's initial appearance at the conductor's stand presages well for his latter assignments.

Revivals and New Stars

The Magic Flute, not heard here since 1931 during the Witherspoon regime, gave to the Friday audience an eye and ear full of beauteous singing and good-looking damsels. Josephine Antoine, Jarmila Novotna, Eleanor Steber, Anna Kaskas, Lillian Raymondi, Maria Farell, Mona Paulee and Helen Olheim would not be out of place in a beauty contest or song-tournament. Also personable were the Messrs. Pinza, Kullman, Brownlee, Emery Darcy, John Gurney and the reliable Louis d'Angelo.

A Carmen, new to us—Lily Djanel—made young and old sit up and take notice by a version of the much-tried gypsy girl that could not fail but gain her gallents by the dozens on and off the stage. Raoul Jobin was not a timid Don Jose either, nor did Leonard Warren's Escamillo lack *élan*. The portrayal of Micaela by Licia Albanese is a little classic of demure modesty. With Beecham's quick tempi, the Bizet score moved smoothly if perhaps too rapidly.

Zinka Milanov, Bruna Castagna and our old friend Giovanni Martinelli sang themselves anew into the hearts of their public throughout the performance of Trovatore, which ended the first half of the engagement.

Operatic companies, ballet groups, recital-givers galore come and go, but the Chicago Symphony Orchestra steadfastly continues to provide the best in music with the assistance of soloists well worth hearing. Among these can be counted Carroll Glenn, young violinist of lovely personality, who returned for three concerts. At the Tuesday matinee she played the Beethoven concerto and at the Thursday and Friday pair, delighted the patrons with a performance of the Tchaikovsky Concerto that was alluring and dazzling. In its first hearing in Chicago, Bizet's symphony No. 1 proved easy to listen to, melodious to the core and replete with Gallic charm and whimsicality. Hans Lange made the "novelty" sparkle with clever effects of light and shade.

We were happy to welcome the American conductor Howard Barlow at four regular concerts in Orchestra Hall. Mr. Barlow conducts *sans* score, even the accompaniments for his soloist, and he invested the Lalo overture to Le Roi d'Ys with a spirit entirely French. A highly valued representative of the American school, Mr. Barlow introduced Deems Taylor's Marco Takes a Walk, a work analyzed at length at its world premiere by the New York Philharmonic under Mr. Barlow. The novelty found much favor here.

At the following concerts the musical director of the Columbia Broadcasting System had for soloist the young Brazilian pianist, Arnaldo Estrella, who tried his best to make us believe that the Gnattali Piano Concerto is a work of great merit, when as a matter of fact its substance is neither ingratiating to the ear nor to its interpreter. Nevertheless Estrella's stupendous technique had full play and he scored an emphatic success.

Sold-Out House a Rule

Where in the past we had reason to comment when confronted with a theatre filled to capacity, such a happening now passes unnoticed. However, we signal out the fact that at the recital of Nelson Eddy there were no empty seats in the Civic Opera House; and in the same vast theatre, when Artur Rubinstein furnished the concert for the eighth and final event of the 1942-43 History and Enjoyment of Music Series, extra stalls had to be placed in the orchestra pit. Orchestra Hall also had been jammed on many instances this past fortnight and again when Rudolf Serkin came to play the final concert in the Adult Piano Series.

Efrem Zimbalist came back after a too-long absence to delight anew by playing one of the most successful recitals of his long and triumphant career, at Orchestra Hall.

Malcuzynski in Recital

In bringing to Chicago the Polish pianist, Witold Malcuzynski, in his first recital at the Civic Theatre, Manager Harry Zelzer did not err. Though entrepreneurs in music are usually timid in exploiting artists not familiar here, the newcomer is a brilliant pianist—one certain to attract the throngs later, for he held his audience in the hollow of his powerful hands.

Carol Silver Wins Another Award

Carol Silver disposed again of a trio of excellent finalists when in competition she was chosen the Mid-West's most outstanding pianist of the year. Appearing in the final round of the Musical Arts Piano Series auditions at Orchestra Hall, Miss Silver was returned the winner by a jury of distinguished musicians. She was awarded an appearance next season in recital on the Adult Education Council's series, which features the world's best known pianists.

The well-known teacher of the violin, Adolph Pick, has severed his association with the Chicago Conservatory and has opened his own studios in the Fine Arts Building, besides remaining as head of the violin department at J.P.I. (Jewish People's Institute).

Amanda MacDonald's Class in Concert

The Theatre Intime was not large enough to accommodate the legion of friends and admirers of Amanda MacDonald when the popular coach-accompanist presented members of her repertoire class in a concert of unusual interest. Clara and Edith Confare, Frank Lakowski, Lillian Gregory, Anne Cerpek, John Barrett, and Adelaide Bradley, showed the results of careful guidance in the delivery of operatic arias and songs of varied moods and nationalities, in one of Miss MacDonald's most interesting concert series.

Elza Harthan Arendt Directs Chorus

Though busy inculcating in her pupils the principles of good singing and in launching artist-students on their career, Elza Harthan Arendt finds opportunity to direct her own chorus in concerts. Recently the Arendt Chorus sang Dr. Paulsen's A Message of Peace at the Sherwood Music School.

American Conservatory Notes

Recent recital engagements of Gisela Wittich, voice pupil, include appearances before the Windsor Park Woman's Club and the Irving Park Sorosis Club. Ada Beth Peaker, another soprano pupil, appeared in recital at the Hedron Welsh Presbyterian Church on Feb. 28.

Charles Forlines, for many years an organ pupil, played the March 19 noonday recital in Kimball Hall under the

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auspices of the Illinois Chapter of the American Guild of Organists.

Gordon Campbell presented three artist students in a concert of Russian music at Winnetka Community House on March 7. The program was given by Florence Henline, pianist, Dana Cameron, soprano and Margery Lindquist, soprano. Miss Lindquist, a senior at Oak Park High School, appeared as soloist with the San Francisco Symphony on March 13, singing the Hymn to the Sun from Le Coq d'Or by Rimsky-Korsakoff and In the Silence of Night by Rachmaninoff.

Betty Candlin, Celia Olthoff and Robert Baird, pupils of June Masters, were heard in piano recital at the Conservatory on the evening of March 12.

Mae Doelling Schmidt played a program of piano compositions by South American composers at the Chicago Teachers College on March 4.

Members of the Oak Park-River Forest Symphony Orchestra were soloists at the concert given by the orchestra on March 9 at the Oak Park Club. Two original compositions, Scherzo by Harriett Hill, an Oak Park girl, and one by the late Serge Glemee, former concertmaster of the orchestra, were highlights on the program. Gladys Welge is the conductor of the orchestra.

Cara Verson has been giving piano recitals and lectures throughout the country. This month finds her fulfilling dates in Kentucky, Tennessee and Louisiana. Her recitals of Modern Music and Causerie recitals have been especially popular with students and teachers in colleges and universities. Carlson-Newman College of Jefferson City, Tenn.; Nazareth and St. Catherine's, in Kentucky and Brescia College in New Orleans were included on her Southern tour.

MID-WEST RICH IN NOTED COMPOSERS AND PUBLISHERS

CHICAGO.—As far back as 1930 there were more than 10,000 musicians who made a living in the tonal field here. This figure is no guess-work, but was reached after extensive survey of the local music situation. Since 1930 the list has not been revised, but it is safe to assume that though our city has grown in many directions, there has been of late an exodus to the East and West among members of the music fraternity.

This issue of the Musical Courier stressing the composer and the publishers of his works, could be filled right from this report, since most teachers have at one time or another written "a piece." But in listing 48 local publishing houses out of the 100 operating here, and in mentioning the names of 80-odd composers who now or in the past called Chicago their home, we have fulfilled a difficult assignment. Apologies are tendered to any who may have been inadvertently omitted.

Alphabetically arranged, the chief publishers here are:

Harry L. Alford, Balkan Music Company, Bell Music Company, Bigelow-Main Excell, Brainard's Sons, Ted Browne, M. M. Cole, Curtis, Denison, DePaul University Press, Dixie, Dorseyk Dynamic, Embassy, Farrar, Fearis & Bros., Fitzsimmons, Forster, Gamble Hinged, Hall & McCreary, Hardy, Harmony, Hataway, Hoffman, Hope, Interstate Educational Society, King Shields & Vavrin, Kjos-Krachtus-Krone, Lewis-Manne & Butler, Will Lewis, Lyon & Healy, McKinley, Miessner, Melrose Bros. Modern Publications, Music Products Corporation, National Music Company, Roache, Rodenheaver-Hall-Mack Company, Rosche, Rossiter, Rubank, Ryan, Runyan, Russ, Spalding, Clayton F. Summy, Turnage and Weil.

Naturally, all the music publishers from East and West have offices here on music-row or on the Rialto.

Some Chicago Composers

Off hand the names of composers that have made Chicago their habitat, or are still located in our midst, are:

Olaf Anderson (now in the West), Solon Alberti (in New York City), Adella Carlson Altman, Francisc Edward Aulbach, Elsie Barge, Arthur C. Becker, Carrie Jacobs Bond (West), Felix Borowski, Jeanne Boyd, Radie Britain (now in California), Ernest Brooks, Storm Bull, Noble Cain, John Alden Carpenter, Buent Carter, Rosseter Cole, Edward Collins, Richard Czerwonky, Carl Deis (New York), Eric DeLamarter (now in Grand Rapids), Charles H. Demarest, Herman Devries, Bernard Dieter, Clarence Dickinson (New York), Lulu Jones Downing, Marie Drier, Arthur Dunham (deceased), Rex Elton Fair, Phyllis Fergus, Dorothy Foster, Eleanor Everest Freer (deceased), Irwin Fischer, Florence Grandland Galajikan, Rudolph Ganz, James Robert Gilette, Walter Goodell, David Guion (West), Erwin E. Harder, Will A. Harding, Harold Henry (New York), Carl Hillmann, Sigvart Hofland, Mary Howe (Washington), William Hughes, Herbert Hyde, Silvio Insana, Leo Kopp, Charles LaGourgue (New York), Ruth Klauber, Max Krahm, Wesley LaViolette (West), Thomas William Lester, Heniot Levy, Samuel A. Lieberson, Emil Liebling (deceased), George Liebling (California), M. Jennette Loudon (deceased), Clarence Loomis, P. C. Lutkin (deceased), W. Otto Miessner, Wilhelm Middelschulte, Lily W. Moline, Edward Moore (deceased), Clair Omar Musser, Florian Muller, A. Albert Noelte, Arne Oldberg, Thorvald Otterström, John Palmer, P. Marinus Paulsen, George Perlman, Florence Beatrice Price, Gardner Read, Stella Roberts Root, Louise Robyn, Robert L. Sanders, Alexander Savine, William Sherwood (deceased), Mae Doelling Schmidt, Leo Sowerby, Robert Yale Smith, Leon Stein, Glenn Stevens, G. A. Grant-Schaefer, Frederick Stock (deceased), Theodora Sturkow-Ryder, Theodora Troendle, Alec Templeton (New York), Louis Campbell-Tipton (deceased), David Van Vactor, John A. West, Max Wald, Adolf Weidig (deceased), Russell A. Wood, Walter Spry (South), Frederick Seward Youngfelt and Walter P. Zimmerman.

Roeder Heads Judges in Piano Playing Auditions

Judges for the 1943 National Piano Playing Auditions to be held during May and June in 125 centres have been announced by Mrs. Irl Allison, secretary of the National Guild of Piano Teachers, annual sponsors of the competitions. More than 10,000 students are expected to participate this year. Honors awarded include high school, collegiate and young artist diplomas and district, state and national honor roll certificates.

Carl M. Roeder, dean of the Guild, heads the judging staff. He will be assisted by Guy Allen, Hans Barth, Carl Berggren, Dr. Robert Braun, Clarence Burg, David Campbell, Dr. LeRoy B. Campbell, John Carre, Walter Charmbury, Frederic A. Cowles, Gene Fiset, Doris Frerichs, Frank Giampoali, Augusta Gentsch, Elizabeth Gest, Margaret Day Grubb, Earnest Harrison, Bristow Hardin, Arthur Hice, Isabel Hutcheson, Leslie Hodgson, Dorothy Kendrick, Charles Kiker, Ernest Lachmund, Albion Metcalf, John Mokrejs, Harold Morris, Elizabeth Newman, Gladys Ondricek, William O'Toole, Lillian Pettibone, Rose Raymond, LaSalle Spier, Stanley Sprenger, Franklin Stead, Edith G. Waxberg and Ralph Zirkle.

The competitions will be held throughout the country.

Vronsky-Babin in West

Vronsky and Babin, who appeared in recital at the McMillin Theatre, Columbia University, Mar. 13, are fulfilling return engagements in Mineapolis, Chicago, San Francisco and Santa Fe this month. They return to their home on April 29.

Josef Wagner in Recitals

Josef Wagner, composer-pianist, gives recitals this month at the Putney, Vt., School; in Syracuse and other upper New York cities. He recently participated in Hindemith's There and Return opera, playing one of the piano parts and also appeared at the Stage Door Canteen with Nikitina, Russian dancer-soprano. On March 13 and 14 he was guest artist at the Victory Concerts in New York with Margaret Aue, cellist and Aaron Gorodner, clarinetist, with Harrison Kerr's trio.

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Publication of an article or statement in the columns of this publication does not necessarily imply that the Editors indorse or agree with opinions expressed by the writer. As an open forum for the musical field, the Musical Courier naturally presents all viewpoints. Discussion is always welcomed—within the new limitations of space imposed by war conditions.

NEW YORK APRIL 5, 1943 No. 3069

A Check List of Some Active American Composers

Isidor Achron
Joseph Achron
Selon Alberti
Olaf Anderson
William Ames
George Antheil
Louis Armstrong
Grace Leadenham Austin

Ernest Bacon
Erno Balogh
Samuel Barber
Samuel Barlow
David Barnett
Hans Barth
Marshall Bartholomew
John Bass
Marion Bauer
Mrs. H. H. A. Beach
Arthur Becker
John J. Becker
Robert Russell Bennett
Nicolai Berezowsky
Arthur Berger
Irving Berlin
Anton Bilotti
Seth Bingham
Marc Blitzstein
Ernest Bloch
Carrie Jacobs Bond
Eugene Bonner
Franz Bornschein
Felix Borowski
Florence Hudson Botsford
Paul Bowles
Jeanne Boyd
Gena Branscombe
Henry D. Brant
Carl E. Bricken
Raffe Britain

Harold Brown
Mortimer Browning
Mark Brunswick
Annabel Morris Buchanan
Harry T. Burleigh
Carl Busch
Grace Bush

Charles Wakefield Cadman
Noble Cain
John Alden Carpenter
Arthur Carr
Elliott Carter
Theodore Celia
Theodore Chanler
Abram Chasins
Phillip Greeley Clapp
Joseph W. Clokey
Rossetter Cole
Ulric Cole
Edward Collins
Annabelle Comfort
Edward Cone
Aaron Copland
Marian Coryell
Henry Cowell
Ruth Crawford
Paul Creston
Bainbridge Crist
Pearl Curran
Richard Czerwonky

Walter Damrosch
Enrico D'Amicis
Mabel Daniels
Alice de Cevde
Carl Deis
Eric Delamarter

Robert M. Delaney
Francesco de Leone
Jacques de Menasce
Norman dello Joio
R. Nathaniel Dett
David Diamond
Clarence Dickinson
Richard Donovan
Vladimir Dukelsky
Martin D. Dumler
Ferdinand Dunkley

Mary A. Eddy
Clara Edwards
Ida Elkan
Albert Elkus
Robert Elmore
Herbert Elwell
Carl Engel
Lehman Engel
Carl Eppert

Arthur Farwell
Phyllis Fergus
Vivian Fine
Ross Lee Finney
William Arms Fisher
George Foote
Isadore Freed
Rudolf Friml
Anis Fuleihan
Donald Fuller

Rudolph Ganz
Samuel Gardner
Harvey Gaul
Vittorio Giannini
Miriam Gideon
Morton Gould
Percy Grainger

G. A. Grant-Schaefer
Edwin Grasse
C. Hugo Grimm
Elliot Griffis
Ferde Grofe
Rudolph Gruen
Louis Gruenberg
David Guion

Richard Hageman
W. C. Handy
Howard Hanson
Arthur Hartman
Roy Harris
John Haussermann
Charles Haubiel
Jascha Heifetz
Walter Helfer
Harold Henry
Lela Henderson
Bernard Herrmann
Ethel Glenn Hier
Edward Burlingame Hill
Mabel Wood Hill
Sidney Homer
John Tasker Howard
Mary Howe
Edwin Hughes
Bruno Huhn
Henry Holden Huss
Ernest Hutcheson

Herbert Inch
Charles Ives

Maurice Jacquet
Frederick Jacobi
Philip James
Werner Janssen
Horace Johnson
Hunter Johnson
Werner Josten

Howard Kasschau
Edgar Stillman Kelley
Kent Kennan
Jerome Kern
Marshall Kernochan
Harrison Kerr
Gustav Klemm
Ellis Kohs
Victor Kolar
A. Walter Kramer
Boris Koutzen

Gail Kubik

Frank La Forge
Wesley La Violette
Ethel Leginska
Oscar Levant
Boris Levenson
Heniot Levy
Goddard Lieberson
George Liebling
Thurlow Lieurance
Normand Lockwood
Clarence Loomis
Harvey W. Loomis
Otto Luening

Robert Mac Gimsey
Quinto Maganini
Leopold Mannes
Charles Fonteyn Manney
Daniel Gregory Mason
Robert McBride
Hari McDonald
Carl McKinley
Colin McPhee
Gian-Carlo Menotti
Douglas Moore
Mary Carr Moore
Harold Morris

Arthur Nevin
Gordon B. Nevin
Paul Nordoff
T. Tertius Noble

Geoffrey O'Hara
Thorvald Otterström

Frank Patterson
Burrill Phillips
Walter Piston
Cole Porter
Quincy Porter
John Powell

Gardner Read
Charles Repper
Wallingford Riegger
Earl Robinson
Richard Rodgers
Bernard Rogers
Sigmund Romberg
Beryl Rubinstein
Dane Rudhyar
(To be continued)

Carl Ruggles
Elmo Russ
Sydney King Russell

Carlos Salzedo
Lazare Saminsky
Robert L. Sanders
Richard Drake Saunders
Mae Doelling Schmidt
William Schuman
Arthur Schwartz
Roger Sessions
Arthur Shepherd
Elie Siegmeister
Rhea Silberta
Nicholas Slonimsky
Julia Smith
Leo Sowerby
Albert Spalding
Oley Speaks
David Stanley Smith
Alexander Steinert
William Grant Still
Albert Stoessel
Lily Strickland
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Joseph F. Wagner
Max Wald
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Meredith Willson
Jacques Wolfe
Russel Wragg

Pietro Yon
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Efrem Zimbalist
Mana Zucca

Disinterested Criticism Possible?

There have been some rumblings in private quarters, from time to time, about New York criticism in its present estate. One of the charges often aired is that the writers of today represent their own point of view too unblushingly, and lack the fine detachment of the race of Aldrich, Huneker, Henderson, Krehbiel and Finck. But even a little reading of the past records reveals that the gentlemen in question also had their foibles, such as pro- and anti-Wagnerism, perils to morality as revealed in opera librettos, or even fads of diet or dress.

As to the state of things today, one can say that the stylists are largely out, and the quippers are in. The writers seem to be decided in their opinions today; there are few half-measures.

There is, moreover, much less agreement on what constitutes an adequate esthetic for criticism. There is the school of young men nourished on modern music and art, who absorbed the post-impressionists with their milk, and who date musical history from the days of Debussy, with a few retrospective bows to Moussorgsky and the Five.

There is the school that conceives of music as something material, sensuous, which can almost be touched, and analyzes works entirely as to whether the texture, the finish, appeals.

The moralists are almost extinct. And yet the spiritual content of great music cannot be explained away quite so easily. There is a definite limit to the "well-made" music theory, which conceives of harmonic pieces being juxtaposed in a pattern that is choice.

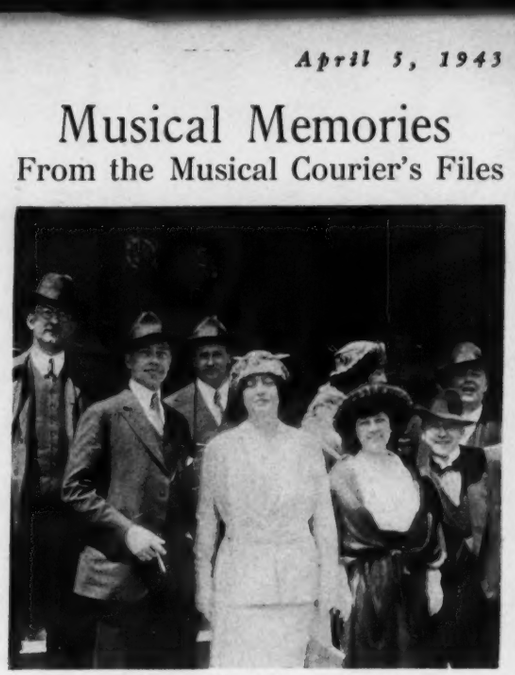
Furthermore, the great advance in the common mastery of technic of performance has caused recitalists to be judged by the degree of celerity, brilliance of tone, in short, all the external phases of performance.

When the critics get down to saying what is missing in such exhibits—provided they themselves do not also lack a sense of emotional content—they seem more likely to be vague today than a generation ago. No two agree on what the composer really meant when he wrote, but they have a feeling that whatever is required is not there. We could do with a few writers who had a consistent ability to analyze and express such matters.

We also could do with fewer of the "specialist" school—by which we mean the critics who compose, who play piano, who are string addicts, or who coach the voice. Invariably, their specialty colors their point of view, and they are especially severe on all who have the same hobby but do not follow their particular system.

We think it would be a wholesome thing if newspaper owners, instead of seeking professional musicians for their critical posts in music, would also employ men of wider background in the cultural phases of music. This may be treason, and we reluctantly admit that there are exceptions, but as a general thing, too close connection with an art limits one's viewpoint.

Musical Memories
From the Musical Courier's Files



AT THE CINCINNATI FESTIVAL
in 1920. Left to right, Howard Barnett, Reinald Werrenrath, Lambert Murphy, Margarete Matzenauer, Merle Alcock, Inez Barbour, Edward Johnson and Dan Beddoe (at rear).

The Loss of Rachmaninoff

Sergei Rachmaninoff, whose passing in California at 69 after a short illness removes one of the dominating figures in modern composing and piano annals, was a link with the Romantic past. Both his creative works and his keyboard style reflected, to some extent, the ideals of a past era.

Rachmaninoff carried on the less extreme nationalistic note in Russian composition. He was closer to Tchaikovsky and Glazounoff than to the Russian Five, though there were notable examples of folk coloring in his music.

As a pianist, the dynamic Russian was one of the remaining older exponents of the grand style. His tall, somewhat gaunt and sombre figure was familiar on the concert platforms of Europe as well as America, though he had made his home here since his departure from Russia after the Bolshevist Revolution. He had a peculiar power to work his will on audiences, owing to some personal magnetism.

The Rachmaninoff pages, at their best, include a poignant lyricism, such as makes his song Floods of Spring memorable. He also gave striking form to Slavonic folk rhythms, and enshrined the sounds and colors of old Russia in such perennial classics as his Prelude imitating the clangorous Kremlin bells. He wrote much in the larger forms, and the bulk of his music is imposing. But in the main he will be remembered as a colorist, a graceful lyricist, rather than one of the most radical voices in modern Russian music.

Only this year, with his family, Rachmaninoff had become a citizen of the United States. The nation mourns the loss of a distinguished adopted son, whose presence added dignity to our musical life, and whose qualities will be difficult to match.

VARIATIONS

By Leonard Liebling

Rachmaninoff gone. The musical world is shocked and saddened. No one else of our tonal contemporaries held exactly his place in our affections, and there is no one to take his place. Both his piano playing and his compositions were among the few remaining links between the soft romantic past and the hard realism of nowadays. More deplorable still is the thought that the rest of the links may be broken all too soon and become only traditions.

What are we to see in their place? There may be other pianists, and probably will be, as good as Rachmaninoff, but where is the present-day piano composer with his sense of pure beauty, his romantic ardor, his inexhaustible wealth of lovely melody? The most far-reaching eye cannot see his successor at the moment.

I say all this because it reflects something of what Rachmaninoff himself wrote to me not long ago: "I feel like a ghost wandering in a world grown alien. I cannot cast out the old way of writing, and I cannot acquire the new. I have made intense effort to feel the musical manner of today, but it will not come to me. Unlike Madame Butterfly with her quick religious conversion, I cannot cast out my musical gods in a moment and bend the knee to new ones. Even with the disaster of living through what has befallen the Russia where I spent my happiest years, yet I always feel that my own music and my reactions to all music, remained spiritually the same, unendingly obedient to trying to create beauty. . . .

"The new kind of music does not seem to come from the heart, but from the head. Its composers think rather than feel. They have not the capacity to make their works 'exult', as Hans von Bülow called it. They meditate, protest, analyze, reason, calculate, and brood—but they do not exult. It may be that they compose in the spirit of the times; but it may be, too, that the spirit of the times does not call for expression in music. If that is the case, rather than compile music that is thought but not felt, composers should remain silent and leave contemporary expression to those authors and playwrights who are masters of the factual and literal, and do not concern themselves with soul states.

"I hope that with these thoughts I have answered your question regarding my opinion of what is called modern music. Why modern in this case? It grows old almost as soon as born, for it comes into being contaminated with dry rot.

"Is it necessary to add that I do not mind telling you all this confidentially as a friend, but that I would not under any circumstances like you to publish it—at least, not while I am alive, for I would not enjoy having some of the 'modernists' rap me over the fingers, as I need them for my piano-playing? It is not politic for me even to have written to you as I did. I mostly keep my opinions to myself, and in consequence I am generally regarded as a silent man. So be it. In silence lies safety."

Rachmaninoff lived in and for music and found little happiness in anything else except his domestic life. He never got over the tragedy of the Russia he had known. Inside him was a deep melancholy that showed in his face, and especially in his eyes. He rarely talked politics or world conditions. "I do not understand them," he said, "for I am only a musician. I leave those matters to the men whose business they are, and then I can only wonder at the muddling and chaos created by such persons. When I left Europe the last time, I left the Old World behind me for good and all. I have found a New World in America and to it I dedicate what is left of my future."

Although he was only forty-four when he made this country his permanent home in 1917, he never really became one of us. He was always a Russian living in America. But a Russian of stoic resignation, of grand soul and noble character. We who knew Rachmaninoff well admired him as much as we loved him. The public adored him. Everyone will mourn the passing of a great man in music.

* * *

Mount Holyoke College,
South Hadley, Mass.
January 26, 1943

Dear Variations:

It seems to me that some tribute should be paid to those concert artists who in the last year have found themselves in peculiar predicaments brought about by the war situation, but who have risen above them with courage and good sportsmanship. I imagine that our situation here at Mount Holyoke College is no different from hundreds of others throughout the country, but it so happens that on two occasions the force of circumstance has turned our concerts into dramatic events.

Just after Pearl Harbor, on the night of the President's famous speech to the nation, we had Artur Rubinstein for a recital. The audience had requested that the speech be broadcast in the hall, and that meant that Rubinstein had to be finished by 10 p.m. It was a long program the pianist had set for himself, but he took the situation in hand. There was no intermission, no waiting for applause; and, if I am not mistaken the concluding Chopin group was played at a slightly faster tempo than he ordinarily would have played it. But a slight deviation from artistic tradition was a secondary matter that night. At one half minute before ten Rubinstein finished, told his audience how sorry he was that there could be no encores, and sat down in the wings to listen to the broadcast.

Just a few weeks ago Rudolf Serkin was playing for us. We had been warned that there might be a regional blackout any time that week, and if it came during the recital, the pianist would have to stop immediately in the middle of a piece so that two or three hundred members of the audience could rush out to their air warden posts. It was our fate that the blackout did come that night, but, strangely enough, the signal was given just as Serkin was concluding the last piece on the program. The air wardens left the hall, but approximately a thousand people had to stay in their seats until the blackout was over. Serkin saved the day. He came out onto a stage illumined by one small feeble light and entertained the audience for the next half hour. Chopin etudes, Mendelssohn "songs without words," Liszt arrangements and Brahms Intermezzi were tossed off one after another. Some of us tried to make him stop, fearing that he was unnecessarily tiring himself. But no—he was determined to play through the blackout. At last with the Star Spangled Banner the signal "all clear" came. The audience went mad with enthusiasm, as you might imagine.

CHARLES DENOE LEEDY,
Chairman, Department of Music

* * *

The Metropolitan Opera Association opened its tour in Chicago recently with a performance of The Marriage of Figaro, and the correspondent of the New York Times telegraphed his paper that "Under Mr. Walter's almost magical direction, the opera took on a kind of witty opulence in which the music had the texture of cream laced with lemon." M.B.H. calls attention to the lovely simile and asks: "Would the gentleman say that under proper direction, Pelleas and Melisande could be made to have the texture of baked Alaska pudding embroidered with dill pickle; and that Götterdämmerung could become *Sauerbraten* stitched with alligator pear, and Mignon a filet edged with strawberry sauce?"

* * *

On the Petrillo front, that warrior is keeping up his offensive, but it is understood that appeasement moves are in prospect on the part of the phonograph companies' forces. They are to meet with Petrillo under a flag of truce on April 15 in New York to discuss peace plans and try to arrange for a world free from war between the disc makers and members of the musical union. The conflict has been dreadful, with savage finger-pointing, barrages of name-calling, and verbal bombs bursting in mid-air.

Melody In Darkness, by Geneva Stephenson (author of Spring Journey) is a novel just published by the Macmillan Company. ($2.75).

Mainly about a musician, Will Jory, blinded at the battle of Falkirk in the middle eighteenth century, the story has authentic Old English atmosphere, and even the author's vocabulary and spacious writing style are of the period. The language will please literary esthetes and irk readers accustomed to the more direct manner and faster pace of our modern novels. They might not find sentimental interest in the romance between the blind man and Margaret, a lovely young actress who guides him about the country in a series of wild adventures, duels, and hairbreadth escapes connected with brigands, other blackguards and ruthless hunters of Jacobites. The girl seems a more fascinating figure than the musician even though he meets Bach, Handel, Telemann, Arne, Farinelli, Tartini, Galuppi, Porpora and other great tonalists of the times. The author knows her music well and discusses it with professional authority.

* * *

In the New York Post, Elsa Maxwell writes a daily column often wise and witty. However, she is not wise, but maybe witty, when she says that Kreisler is "the greatest living violinist."

There are some experts who would say that he is not. Great violinist, yes; greatest, no. Some might even say that there is no greatest, and that a number of others all have certain unsurpassable qualities. As a composer Kreisler ranks higher than his fiddle colleagues, but there are several younger men and women who match him in expressiveness and in appeal of tone, and exceed him in purity of intonation, flexibility of bowing and accuracy of fingers. At his age that is not to Kreisler's discredit. It remains a marvel that he plays as well as he does.

Had Miss Maxwell said that Kreisler is the most popular violinist, she would have been right. The word "greatest" always is a dangerous one to attach recklessly.

* * *

At the Town Hall concert of Nelson Eddy, a young miss of fourteen or so looked around the auditorium crowded with women and girls and said to her father, "Don't men ever come to song-recitals?"

* * *

Under the caption of Why Concertgoers Die Young, the humorous H. I. Phillips of The Sun, has this in his column of March 27:

"Josef Hofmann's tone has never been more amazing than it was yesterday . . . he revealed the old shimmering gossamer touch, the lightness, grace, delicacy that are of the very essence of romantic poetry."—*New York Times.*

". . . A light-hearted, capricious performance, marked by incoherence, and, particularly in the first movement, by a slapdash, breathless pace."—*P. M.*

* * *

To Musical Courier readers such paralleled contradictions will not come as a surprise.

* * *

Another columnist, Leonard Lyons of The Post, tells that Ludwig Bemelmans, the author-painter-restaurateur, "hopes to return to his native Bavaria after the war is won and govern that occupied territory. 'I'm the only one who knows what kind of people they are and how to rule them,' says Bemelmans. 'I'd kill half of them and give flutes to the other half.'"

20 YEARS OF AMERICAN COMPOSERS

(Continued from page 7)

If the twelve-tone system has been more difficult to accept in our day than the change from choral polyphony to monody in 1600, it is not because one is more illogical than the other, but rather that one was a simplification of materials and the other an intensification. The intervening years of the war of 1914-1918 may be blamed for blurring the line of direction, for accelerating its tempo and for setting up two camps of aesthetics, that of the *avant-garde* and that of the people at large, who were given to understand that they had ideals and principles to preserve against unthinking and unfeeling idol smashers.

GENA BRANSCOMBE

A New Aesthetic

Unquestionably the new aesthetic formed the real background in the schism between the old idiom and the new. It was only a matter of time before the programatic underpinnings of over-ripe 19th Century romanticism had to give way to a more lean and abstract conception of expression and form; the new emphasis on form to neo-classicism; neo-classicism to polyphony; polyphony to polytonality; polytonality to counterpoint; counterpoint to dissonant counterpoint. This may not be the exact order of events, nor is it meant to be, since the whole period at the beginning of the century is not only merely actions and reactions but also culminations and perhaps even conclusions.

Thus the power and means of expression does not return to the elegance of a former period but rises to a degree of intensity never before known in music, summing up centuries of human pain and endeavor as it were. Orchestral color and sonority is not abandoned, but utilized with a finesse and economy of means, which when compared to the preciseness of the classical past, lacks nothing in taste and proportion. It is true that rhythm is no longer secondary to thought, but sometimes the very essence of it, but its dynamic propulsion harks back to a polyphonic allegro texture and a droning Alberti bass. Melody is subordinated to the necessities of the contemporary aesthetic, to its impersonality, abstractness, harshness, bitterness. But it is as prevalent as ever, and if need be, as feeling, personal and lyrical as ever.

A Period of "Extremes"

This of course has not taken into consideration the host of exaggerations, posturings and mechanizations which were part and parcel of this period, and which to some people's thinking (particularly to some newspaper critics and reactionary composers) are still its preponderant aspects. After Stravinsky some composers took to rhythm as if it were the essential element of musical thought. Others took to a style where ideas and their realizations were at opposite poles. With this poverty of conception went poverty of resources, of form, of thought and of feeling.

This, however, is the dross and not the wheat. The wheat is as profound as a period measures its profundities; as perfect, as significant as in the terms of any age. If some critics would stop seeing our times as the celebrated Waste Land and end of a period, and view it instead as a growing crescendo which may yet be stopped in its tracks by an actual waste land, their many easy conclusions would not be possible. One need only hear with unbiased ears to come to the realization that there exist many contemporary works which must take their place in the ordered line of music history, if even for no other reason than that a break in the art of music has not occurred.

And if, as many believe, that music and the other arts are today laboring in a decadent stage (evidently a very long, decadent stage indeed), the creative results must be concluded to be of inordinate significance, since every decadent period produces its best, the accumulation of all its powers, the consummation, the song before the death.

A musical period which must express itself in the medium of the string quartet to such a large extent—motivated in the beginning no doubt for economic reasons—cannot be said to be without thought, without seriousness, without import. This is particularly true when some works which have been produced may yet be studied in the future as are Beethoven's last quartets today.

Two Types of Americans

With this summary we are brought to the United States. American composers until recently were subjected to European influence for two reasons: 1. European music was in the ascendancy; 2. An American composer with the intrinsic strength and individuality to counteract outside forces had not come to the fore. Today, in a steady progression of more than ten years duration, the American composer has achieved an artistic identity and coherence in almost exact ratio to the decline of music in Europe. With the broad currents of Central European music routed, with Schönberg, Bartok Stravinsky, Hindemith and Milhaud in exile, European music as such has lost its stranglehold on the imagination of the American composer.

Another aspect of this same tendency is the fact that the two outstanding protagonists of early twentieth century music, Schönberg and Stravinsky, have long ceased to startle, their essential contributions already absorbed and digested.

Outstanding Native Sons

Apart from this preparation of ground, this necessity for an objective situation which would be conducive to the growth of an individual and compelling expression, the subjective factor, in the persons of the composers themselves, is essential to the exploitation of all its possibilities, in the fruitful consummation of the creative impulse. That this is true, all of the history of art bears out; in American music history it is punctuated by the cases of Ives and Ruggles.

Charles Ives (1874) and Carl Ruggles (1876) are perhaps the most gifted composers this country has as yet produced. But because these gifts never came to full fruition, either because of an inner lack, an inner lack in combination with an outer maladjustment, or just an outer condition which could not be reconciled with the inner possibilities (the exact elements of frustration would be impossible to ascertain, since the alchemy of creation is as subtle as it is unpredictable) one cannot call them America's greatest composers to date. It cannot, however, be over-emphasized that in both instances the possibilities were immense, are perhaps still immense, since both composers have not ceased to write.

If Ives had not studied with Horatio Parker at Yale, his career might impel one to call him an auto-didact. Since what he got from Parker was a thorough harmonic grounding which allowed him free passage to quartertone experiments and more, and since his complete intellectual independence gave him every freedom of movement, he really approximates the best elements of both a taught musician and a self-taught one.

Apart from his innate gifts, an independence like Ives', which anticipated many of the musical resources later associated with Schönberg and Stravinsky, can only be explained from the fact that he never was a professional composer. Only a man who did not find it necessary to be occupied with the conventions of a musical career, could so nonchalantly take the performer into his scheme of things, utilize a new notation where the older failed him and write—polyphonic, polyrhythmic and polytonal scores which almost demand a special reading and conducting machine for their exact performance.

An Original Genius

Ives is an American composer who did not start out to write as an American composer, proving once again that a man need but write as he thinks and feels and from an inner compulsion to express his times and his background. The problem of an American style and idiom, particularly abroad today, is nothing new in the history of American music. It almost always comes to the fore during times of political stress.

In the last analysis, however, paraphrasing Cezanne, it all comes down to two things: whether it is music or bad music. Those composers who write a personal music, also write a national music, and at the same time (should it spring from genius) a universal music. It is national because a personal style and expression, in conjunction with individual attributes, can only have its source in a complete identification and absorbtion with one's background and culture.

And because subsequently the personality of the composer creates the necessity to consciously reassociate him with his background, he is then known as a French, German or Russian composer. No composer without a musical personality has ever had to have a national identity. It is universal because great art can have no frontiers once the barriers of incomprehension or cultural differences are lifted.

Influence of New England

The New England hymn tune and folk song is as natural to Ives musical expression as is its language and thought. In a poorly constructed piece like the Sonata for Violin and Piano, No. 4 (1916), wherein the violin is set in psychological contradiction to the piano, without a special effect emerging into an organic substance, the charming quality of its folk idiom manages to clothe it with an appeal which is entirely satisfying. Another work, the Concord Sonata for piano (1910), shows the same structural weaknesses, the same lack of feeling for a complete and logical entity, which every successful utterance must have, whether conventional or original in conception. The originality of Ives' mind, however, is vast and many dimensional; the im-

JOHN BASS

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M. WOOD HILL

pressionism of this Sonata is neither like Debussy's nor anyone else's. The effect it creates is of a texture that is wholly palpable, rich, flowing and sonorous. Were the ideas (often beginning with arresting meaning) and their movement of only a like invention and logic, the resulting fabric could surely have been of the most compelling proportions.

This very same sort of impressionism is to be found in In the Night, from the Set for Theatre Orchestra (1906). It is an impressionism so personal, and individual, that Ives' stature may be easily grasped in considering the immensity of imitative impressionism abounding since Debussy. Even a completely promising composer like Charles Griffes (1884-1920), (whose untimely death American music still bemoans) never achieved an impressionism of such individual character and breadth.

Folk Tune Plus Technique

Together with his characteristic use of the folk tune, a use so idiomatic that

Photo © Bachrach

GUSTAV KLEMM

even a bare quotation sounds in authentic style, Ives' technical mastery is brilliant as it is free. It becomes relatively unimportant whether he used Stravinskyian rhythms before Stravinsky himself, or whether Schönberg's twelve tone system first saw the light of day in America. What is important is that although he never wrote a *Sacre* or a *Pierrot Lunaire*, he did achieve tonal fabrics of real character and style. His polyrhythms, practically a scheme of rhythmic harmony, his polyphony and polytonality which demands bar lines in different places of a score and his free harmonic and melodic approach may give conductors a headache, but whether considered logical or peculiar, it sounds, and perhaps not so strangely, just as Ives must have imagined it before he put it down on paper.

In Washington's Birthday, the first movement of the Symphony Holidays (1913), one can behold a telescoped example of Ives's style; from delightful burlesquing with simple native tunes (whether they are authentic or composed hardly matters here) to a complex contrapuntal rhythmic and harmonic structure that again somehow sounds, and naturally enough, however difficult it looks on paper. Then there is also Ives as a composer of songs.

It is impossible here to examine his collection of 114 songs brought out in 1922, and covering a period of thirty years. But to those who complain of the lack of art-song in America, songs like Charlie Rutlage, General Booth Enters Heaven and Evening are recommended. The vitality, originality, and perfection of form not only proves the completeness of their expression, but points to the possibilities of an art-song intrinsic to this country. Settings of the first two, with their humor, bite, language and treatment so indigenous to the land, is one direction, but one no more nor less valid than the third song, whose lovely impressionism is as close to the source.

The Question of Validity

From the vantage point of aesthetics and culture, there remains one question which is always asked of Ives as well as of Ruggles. Are their revolutionary experiments, (revolutionary for this country, since their background was not culturally prepared in a manner similar to Europe's) particularly when contrived hand in hand with a more naive sensibility and a less tortured actuality, possessed of real validity and compulsion? Were there even no instances of similar cultural occurences to answer this in the affirmative, their music itself could do so. There is, however, the law of combined development (the possibility of one area to skip over or even anticipate cultural stages already traversed elsewhere) to assure them of the complete logic and validity of their expression. And they have Gertrude Stein to back them up.

The Enigmatic Ruggles

Carl Ruggles is without question an unusual musical personality; however, an eccentric one. Only two years younger than Ives and a professional composer in the best sense of the word, since he is one of those few fortunate composers today who is maintained by patronage, he has no more than four important works to his name: Men and Angels, Men and Mountains, and Sun Treader for orchestra and Portals for string orchestra.

Ruggles' works (those which were not destroyed), date from about 1918 and stop at 1926. Why a composer of Ruggles' qualities writes so little, and so laboriously, is a complex matter that must be divided into many questions and answers, not the least of them being the man and his times. It is not often enough to say, that having an inner compulsion, a composer will write, or otherwise he has nothing really to say. The numerous composers writing voluminously with no inner compulsion is sufficient in itself to discard so easy an explanation. These works of Ruggles' are the expressions of a creator, and knowing with what effort they were put together, the results seem all the more rich and solid.

It is possible that the struggle may be traced to the fact that Ruggles is really a romanticist (as which composer possessing a lyrical or profound vein is not) and that the times of the early twenties, the times of the International Composers' Guild and Edgar Varèse, were hardly appropriate to a frankness in that direction. But what Ruggles had to say was said in one way if he couldn't in another. The romantic impressionism of Verklärte Nacht is found particularly in Men and Mountains and Portals, achieved here through soaring melodies of unrepeated notes, which though organized more or less into a system, is a chromaticism of another sort.

One can say that the tenuous, anguished, storming-the-heights quality of much American music today stems directly from Ruggles as from early Schönberg, and the whole to the period. Perhaps at this time, Ruggles, with his painter's eye examining the visual aspect of a manuscript arranged in all its pages on the walls, so that its orchestration and design may be beheld at once, may suddenly find the way open. If not, Ruggles need never feel that posterity—the present is asking too much of contemporary conductors—will neglect him, with the work he has already accomplished.

(To be continued)

ETHEL GLENN HIER

Doherty in Chamber Concert

ROCHESTER, N. Y.—Charles Doherty, clarinetist of the Rochester Philharmonic, played Bartok's Contrasts as one of his numbers in a chamber music recital on March 10 in Kilbourne Hall. Mozart and Brahms trios made up the first part of the program.

Photo by Germaine Martin, Lausanne

JACQUES DE MENASCE

Corona with Newark Opera

NEWARK, N. J.—Leonora Corona and Giovanni Martinelli headed the cast in last night's (April 4) presentation of Cavalleria Rusticana by the Newark Civic Opera Company in the Mosque Theatre.

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—*Cable received at recent premiere of Fifth Symphony*

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DARK DANCERS OF THE MARDI GRAS (fantasy for orchestra with piano) played by N. Y. Philharmonic Orchestra (John Barbirolli); Hollywood Bowl (twice); Detroit Symphony (Gabrilowitsch); Indianapolis Symphony (Fabien Sevitzky); Oakland Symphony (Orley See); Milwaukee Symphony (premiere, Dr. Frank Waller); Birmingham Symphony (Dorsey Whittington); San Diego Symphony (Nino Marcelli, first perf. and Nicholai Sokoloff, sec. perf.); Portland Youth Symphony (Gershkowitz); Kansas City Philharmonic (Karl Kruger); Boston Civic Orchestra (Joseph Wagner); Oklahoma State Symphony (Alessandro); Portland, Ore., Symphony (Lajos Shuk).

AMERICAN SUITE FOR STRINGS (soon issued for *full* orchestra by Composers Press, N. Y.) played by Chicago Symphony (Dr. Frederick Stock); Alfred Wallenstein's Orchestra, N. Y. Radio perf.; Wesley Sontag's String Ensemble, N. Y. City; San Francisco Orchestra (Pierre Monteux); N. Y. University Orchestra (Dr. John Warren Erb); etc., etc., etc.

AURORA BOREALIS (for piano and orchestra) recently premiered with greatest success with Indianapolis Symphony, Fabien Sevitsky, conductor, with composer at the piano.

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Strictly Personal

During one of those rare occasions when rain visited the Florida City, Harold Bauer happened to be playing the first movement of Beethoven's Emperor concerto with the Miami Symphony Orchestra, Modest Alloo conducting. The program was halted, but Dr. Bauer suggested that if the piano were moved out of the wet, he would continue playing.

The orchestra retired, the piano was moved and the audience gathered on the apron of the stage, then listened (most fittingly) to Debussy's Gardens in the Rain and Alkan's The Wind—selections that showed the pianist to be not at all lacking in his well-known sense of humor.

Incidentally some 20 musicians from the Army Air Forces Technical Training Command have been of material assistance to the ensemble this year, manager Marie Volpe relates.

•

Muriel Rahn on March 13 gave up her role in The Pirate, the Lunt-Fontanne show on Broadway, to embark on a 5,000-mile tour from New York to Texas and return. Last fall, Miss Rahn stopped a concert tour in order to enter the theatrical field. Her new tour will include appearances in Baltimore, Washington, at Virginia State College, Bennett College, Fort Valley State College, Clark College, Tuskegee Institute, Prairie View State College, Dillard University, St. Louis, Gary and Philadelphia.

Miss Rahn has been selected for the title role in the Negro version of Carmen, known as Carmen Jones, to be produced next season by Billy Rose with the new Oscar Hammerstein lyrics.

•

Some of the difficulties solved by those in charge of travelling opera and ballet groups under the wartime regulations are so complicated that they are funny.

David Libidins, Administrative Director for the Ballet Russe, in a cold sweat, jumped from the train into a cab recently in a mid-western city. It was exactly 7:15 and the curtain was to go up at 8:30. There were many last-moment problems to be adjusted.

"To the ——— Theatre as fast as you can!" instructed Mr. Libidins.

"Sorry, sir," said the cab driver severely. "No service to places of pleasure!"

"For the government, it may be pleasure," shot back Libidins. "But for me it's a pain in the neck."

•

Celebrating her return to Broadway, Grace Moore had 50 French sailors as her guests at the Roxy Theatre on March 10 when she started a two-week engagement there. At each succeeding performance 10 service men were her guests.

I See That

Claudia Franck, dramatic coach, gave a reading of Edna St. Vincent Millay's Murder of Lidice on March 10 at the Waldorf-Astoria for the ORT organization of America.

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Ann Brown, of Greensburg, Penna., sophomore at Madison College, Harrisburg, Va., won first place in the annual contest of the Virginia Federation of Music Clubs at Richmond, Va., and was entered in the District contest, April 3, at Baltimore, Md.

•

Enya Gonzalez, Filipino soprano, following a recital on March 16 for the Century Club of Scranton, Penna., and on March 17 at Connecticut College for Women, left on a tour of Canada and the Maritime Provinces. Miss Gonzalez, who is featuring Haydn Wood's When the Home Bells Ring Again on her programs, had been on a transcontinental tour since January.

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After his Carnegie Hall, New York, recital on March 20, Josef Hofmann went to Buffalo to be soloist with orchestra and then appears in Calgary, Vancouver, Victoria, Seattle, Tacoma, Bremerton and Fresno before returning to his California home.

•

Albert Spalding interrupted his tour of the Middle West and Canada to return to the Coca-Cola Hour on March 21. He then left for Omaha, for an orchestral appearance, Winnipeg and Duluth concerts, the latter also with orchestra.

•

May Crawford gives a recital on April 15 in Carnegie Chamber Music Hall, New York.

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Anna Kaskas, Metropolitan Opera contralto and Vytautas Bacevicius, pianist, were soloists on March 4 in the Brooklyn Labor Lyceum. Mr. Bacevicius' numbers included compositions of Liszt, Debussy, Chopin, Tcherepinin De Falla, and three of his own works, Capriccio, Poeme and Lithuanian Dance. Miss Kaskas sang a group of Lithuanian works, and O Don Fatale by Verdi.

Janet Fairbank, soprano, sang at Victory Concerts on March 27 at the New York Public Library and March 28 at the Metropolitan Museum. Miss Fairbank also was heard on March 14 at the Composer's League Concert in the library.

•

Sari Biro, pianist, gave a program recently for the Merchant Seamen's Club.

JOHN

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•

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Music's Aid to United Nations Stressed by Indianapolis Forces

INDIANAPOLIS.—The part that music is playing in the war is being effectively emphasized at the Arthur Jordan Conservatory of Music here, by an accelerated program. This enables the student to complete the four-year course in three by taking also pre-summer, summer and post-summer courses, according to Miss Ada Bicking, conservatory director.

With more than 100 teachers and students in the armed forces, it has been found that trained music students adapt themselves easily to the mental and physical demands of the army, navy, marines, special service, aviation, intelligence, and other branches.

Spirit of Service

This same adaptability among music students is found on the home front, where faculty members and students have given approximately 200 programs at Fort Benjamin Harrison, Stout Field, Camp Atterbury, the various Indianapolis service centers for men of the armed forces under the direction of Walter D. Hickman of the radio department.

To keep the music of the masters on the air during the war and to preserve great music for the post-war days, the conservatory is approaching its 100th consecutive weekly broadcast of Jordan Music over radio station WIRE, Indianapolis.

In addition, singers and instrumentalists, as individuals and as members of the Jordan Symphony Orchestra under the direction of Dr. Fabien Sevitzky, have taken part in great bond and other rallies attended by thousands.

This same spirit of service is found on Sundays, when soloists and the Jordan-Butler Philharmonic Choir under the direction of Joseph Lautner go into the chapel services of the army camps and at the hospitals.

In the classroom and studios are found many men and women who have retired from public school teaching but now are preparing themselves by refresher courses to meet the demand for additional teachers. Others in the collegiate department show a determined effort to obtain their bachelor and master degrees before the demands of the draft change their status.

All conservatory departments of music, radio, opera, dance and speech are operating with no curtailment in the courses offered.

Such internationally known men as Dr. Fabien Sevitzky and Alfred Mirovitch, heads of the orchestral and piano departments, respectively, remain on the faculty roster with such recognized music leaders as Joseph Lautner, head of the opera department; Charles Hedley, head of the voice department; Norman Phelps, head of the theory department; Stanley Norris, chairman of music education; Adolph Schellschmidt, dean of the cello department, and many others. The faculty at the present time numbers about sixty. In most cases any vacancy has been filled for the duration.

The present school term ends with graduation on Friday, June 4. The pre-summer session of four weeks begins on May 10; the regular summer session extends from June 8 to July 31, and the post-summer session from Aug. 2 to 21.

Registrar Stanley Norris announces that students may earn full semester credit by attending the pre-summer school, the regular summer and post-summer sessions.

Jordan Conservatory's place in the present war era has been definitely established and its post-war place as definitely guaranteed.

Heifetz and Novaes Recitals Delight Ann Arbor

ANN ARBOR, MICH.—Heifetz in his recital at Hill Auditorium was admirably accompanied by Emanuel Bay in the Mozart Sonata No. 8. The audience warmed with especial enthusiasm when he played the Vieuxtemps Concerto No. 4 with all his amazing ability. A superlative piano recital was given on March 5 by Guiomar Novaes, who performed Chopin Preludes, Franck's Prelude, Choral and Fugue and works by Villa-Lobos, Philipp, Poulenc and Albeniz in a manner which captivated the large audience. She gave four encores.

A. McL. T.

LaGuardia Opposes Met Tax Exemption

Mayor LaGuardia of New York disclosed on March 31 that he has again asked that a bill, passed by the state legislature exempting the Metropolitan Opera from real estate taxes be set aside. He requested Gov. Dewey not to sign the measure. Last year he asked then Gov. Lehmann to set aside a similar measure and this was done.

BERNARD HERRMANN, composer, and conductor of the Columbia Concert Orchestra. He has just presented three broadcasts of the music of Charles Ives, WABC and Network.

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Miss Strickland's **CHARLESTON SUITE**, six impressions for orchestra, has been selected by Edwin McArthur, Conductor of The Southern Symphony and Director of the Annual Festival at Columbia, S. C., to be given in early May. The Suite consists of the following numbers: **On the Battery; Old House on Tradd Street; From the Quarters; From the Old Slave Market; Magnolia Gardens and Bells of St. Michael's.**

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Alumni Form New York Chapter Of Cincinnati College of Music

By MARJORIE GARRIGUE

CINCINNATI.—The Alumnal Association of the Cincinnati College of Music, at its general meeting held in the Odeon of the College on the evening of March 17, received the good news of a recently-formed New York Chapter. Howard Wentworth Hess, President of the Association, read the resolution adopted by the New York Chapter, as follows:

"As a tangible expression of good will and affection for the College of Music of Cincinnati, former students of the College have this day organized the New York Chapter of the National Alumnal Association.

"Cherishing the scholastic standards and artistic ideals always maintained by the College of Music of Cincinnati throughout its long career, the members of the New York Chapter dedicate this new unit to the upholding of the progressive principles and labors of the Board of Trustees and direction.

"These former students note with deep satisfaction the recent progress of the College as reflected in the report of the Managing Executive, Fred Smith, to the stockholders of the College of Music on Feb. 9, 1943.

"This broadening of the academic policies and scope, to continue the tradition of maintaining the College of Music as truly a national institution for training in the higher branches of music and allied arts, is especially appreciated by the members of the New York Chapter of the Alumnal Association.

"The New York Chapter members wholeheartedly endorse this progressive program of revitalization and they wish to convey to Walter S. Schmidt, President, and the trustees, and to Howard W. Hess, President of the Alumnal Association, this expression of confidence and good will.

Dr. Ernest La Prade
William S. Brady
Harry M. Gilbert
William Reddick
Jane Snow
William P. Adams
Henri Thorne Clement
Dr. Clarence Adler, Treasurer, pro tem.
Alfred Human, Chairman, pro tem.

New York, March 3, 1943."

The Association immediately decided to begin an active campaign to form similar chapters throughout the country and expressed the hope that College alumni everywhere would communicate immediately with Fred Smith, managing executive of the College of Music, who was authorized by the executive committee of the Association to proceed with the formation of such chapters.

The Alumni Association was reorganized a year ago last September and since then has been extremely active in promoting the best interests of the College.

Manifold Activities

This season, in addition to its many other activities, the Association has been responsible for a series of delightful Friday afternoon receptions given in honor of Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, and visiting soloists. These receptions are held in Schmidlapp Dormitory next door to famed Music Hall immediately following the Friday afternoon concerts. Among the guests of honor have been Gregor Piatigorsky, Percy Grainger, Ray Lev, Rose Tentoni, Isaac Stern, William Hain, Claire Coci, Argentinita and Her Spanish Dance Ensemble, Ruth Posselt, Sascha Gorodnitzki, Virgil Thomson, Artur Rubenstein, Alexander Tansman, Arnaldo Estrella, Pierre Luboshutz and Genia Nemenoff, the Orpheus Club of Cincinnati with its distinguished conductor, Dr. Thomas J. Kelly, and Claudio Arrau.

Much of the success of these gatherings of good will for good music has been due to the commendable management of Mrs. Robert A. Ludeke, Executive Vice-President of the Alumni Association and General Chairman of the Friday afternoon receptions. Mrs. Ludeke is assisted at these functions by Alumni members in receiving the artist soloists and the many distinguished Cincinnatians who attend. Particular significance is attached to the importance of having College of Music students meet the visiting celebrities.

These students will themselves soon become Alumnal members, and already they are manifesting their loyalty by encouraging high school Seniors in their respective communities to enroll now for the year 1943-44 in the College of Music.

Goossens Premieres Scores

Meanwhile, Eugene Goossens, universally-minded conductor of the Cincinnati Symphony Orchestra, has given his audiences this season a series of programs boundless in variety. Not least among his stellar attractions have been the compositions of American composers. Mr. Goossens has studded his musical firmament with such names as Martin G. Dumler, C. Hugo Grimm, Rueben Lawson, Virgil Thomson, Harl McDonald, Howard Hanson, Paul Creston, Victor Herbert, Jerome Kern, George Gershwin and Eric Delamarter.

In addition to the wide variety of American compositions distributed through (thus far) eighteen pairs of concerts, Mr. Goossens introduced the novel idea of opening the second half of each concert with a Fanfare written especially for the occasion. These Fanfares were voluntary contributions from the following well-known composers: Roy Harris, Aaron Copland, Anis Fuleihan, Leo Sowerby, Morton Gould, Daniel Gregory Mason, Henry Dixon Cowell and Walter Piston.

Works by Cincinnati Composers

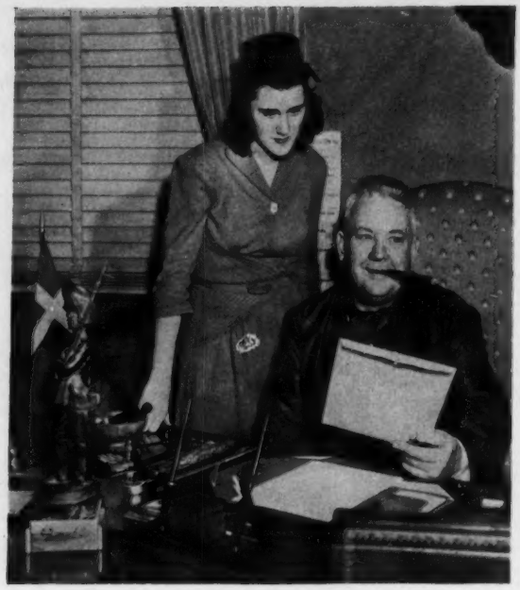
On his eighteenth pair of concerts Mr. Goossens presented world premieres from the pens of two prominent Cincinnati composers, Dr. Martin G. Dumler and C. Hugo Grimm, both of whom annotated their works. Dr. Dumler wrote:

"First of all, this Prelude and Fugue is an art work, not just another exercise in a form generally considered a playground for the display of technical skill. It is highly integrated, built wholly out of the material of a single or central idea which is first stated almost like a question (woodwinds) with a devotional coloring in a song-like Prelude that results from it. Its changes of key, mode, thematic inversions and fragment exploitation furnishing the full measure of variety attainable in an extended adventure with one central theme. We now come to the final, triumphant revelation of the theme in the form of a powerful chorale. At first framed in the melody's original contours it is thereafter presented in exact reverse. It would seem then as though the message of Faith, that irresistible force underlying the whole work, has at last ascended to the very dome of Heaven, whence it is reflected as from a vast golden mirror, in the overwhelming splendor of the closing cadence, a wordless, all-embracing 'Amen' of 'Affirmation.'"

Dr. Grimm said concerning his score:

"This work is a recording of my emotions during my travel through Montana last year. All the while I was there, music was sounding within me—most rich and deep harmonies and expressive motives. I did not so much see Montana as hear it. The two movements of this composition are an attempt to reproduce what I heard. I was affected by many moods, ranging from deepest melancholy to greatest exhilaration and exaltation. It was much akin to a religious experience. Broadly speaking, the two movements reflect the two extremes of Montana scenery: the plains and the mountains."

Prolonged applause brought each composer to the stage and public acceptance seemed to indicate that charity *does* begin at nome. Dr. Grimm's music was fanciful and pictorial. Dr. Dumler's work, built on classic art forms, was delightfully fresh in thematic material and contrapuntal devices.



LAURITZ MELCHIOR AUTOGRAPHS PROGRAM FOR PATRICIA PALMER, young patron of the Metropolitan Opera. She is the daughter of Eric Palmer, radio publicist, who in 1925 arranged for the appearances of noted artists on the air and was among those who heard Caruso's first singing in the experimental days of radio.

Angel Reyes, Violinist, on Haensel & Jones List

Engagements of Angel Reyes, Cuban violinist, inadvertently referred to as pianist in the March 5 issue, will be booked next season by Haensel & Jones division of Columbia Concerts, Inc. Mr. Reyes, who made his debut in Town Hall, New York, two years ago, is cultural attaché of the Cuban Embassy in Washington. He has concertized in Latin-America and Europe and was graduated as a first prize winner from the Paris Conservatoire.

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New York Concerts

(Continued from page 9)

Hofmann Plays

March 20 (CH).—A packed auditorium and highly stirred listeners featured the Josef Hofmann recital. In familiar music, the eminent pianist again revealed his mastery of great powers as executant and interpreter. Half a dozen final encores added to the elevated enjoyment of the matinée. This concert was Hofmann's 150th recital in Carnegie Hall.

March 20 (CH).—Two excerpts from Schelling's Scherzo Fantastique, the scherzo and finale, were played in straightforward fashion by Nancy Schaefer, 15-year old pianist, at the Young People's concert of the Philharmonic, Rudolph Ganz conducting. Richard Bonelli of the Metropolitan offered feeling and intelligent delivery in songs of Walter Golde, Griffes, Crist and Deems Taylor. Overture to Mozart's Marriage of Figaro, second movement from Hanson's Nordic Symphony, Caillet's variations on Pop, Goes the Weasel, and Sousa's Stars and Stripes march all entertained the young listeners, together with the expert interpretations and apt comments of the conductor.

Kreisler Aids Red Cross

March 22 (CH).—The Red Cross War Fund had Fritz Kreisler for its benefit concert, and took in $10,200. A spokesman presented the artist with a citation from the organization. On the stage sat one hundred Red Cross nurses' aids in uniform. Kreisler (accompanied by his usual Carl Lamson) played with vim, charm and authority.

March 22 (TH).—George Chavchavadze's recital offered Schumann's G minor Sonata and Chopin's in B minor as its major numbers, flanked by Chopin selections, de Falla's El Amor Brujo, and other pieces. A sensitive and versatile interpreter with skilled fingers is this dignified young Russian. His success, with the hearers was unequivocal. During one of the selections, someone in a rear row called out "well played." A Russian concert custom?

Guild Round Table

March 23.—The Metropolitan Opera Guild gave another of its Round Table series at the Metropolitan Museum of Art, a course both instructive and entertaining for members and guests. The subject on this occasion was Opera: Voice, Instruments and Orchestra, showing how those three elements are integrated in stage lyricism. Mrs. John De Witt Peltz presided and introduced the various speakers in her succinct and polished fashion. They were Curt Sachs, George Szell, Emanel Winternitz, Wilfred Pelletier and Deems Taylor. They traced the development of Opera from its beginnings to such recent examples as Elektra and Wozzeck. Illustrating vocally and authoritatively were Rose Bampton, Anna Roselle and Alexander Sved. After the Round Table, the visitors were invited to view the Museum's remarkable collection of musical instruments. Notable among the auditors was charming Lucrezia Bori, who has done so much to further the interests both of the Metropolitan Opera and the Guild.

March 23 (TH).—Clarence Adler and Leon Barzin and his National Orchestral Association Alumni Orchestra finished their Mozart Piano Concerto series with the examples in C major (K. 503) and C minor (K. 491) supplemented by the Overture to The Marriage of Figaro. Adler never has played better than this evening. His touch, tone and purling passage work were admirably adapted to the nature of the music which he lyricized in true Mozartean style. Barzin and his ensemble knit themselves closely with the soloist's part and the effect of the whole was of intimate chamber music performed with lovable devotion. Prof. Irwin Edman, of Columbia University, gave an illuminative and beautifully English talk on Mozart and the Creative Imagination.

Arrau with Ormandy

March 23 (CH).—For its ninth seasonal New York concert, conducted by Ormandy, the Philadelphia Orchestra presented Scarlatti-Byrns Suite arranged from some of the former's harpichord pieces, Creston's First Symphony, Schumann's Piano Concerto (Claudio Arrau, soloist) and Ravel's Rhapsodie Espagnole. Exquisite tone and flawless execution came under Ormandy's imaginative direction. Creston's opus is a serious, purposeful piece of writing, not sensuously engaging, but arresting in harmony, rhythm and orchestral treatment. Arrau sank himself whole-heartedly into the romantic spirit of Schumann and contrived a fine blend of appropriate poesy and impetuous vigor. He was ovationed.

Toscanini Benefit

March 24 (CH).—Toscanini and the NBC Symphony Orchestra played for the benefit of The National Foundation For Infantile Paralysis, Inc. The cause and the performances were equally high in character. Toscanini has no off days or evenings and his familiar magic made the concert a vital occasion artistically, finely aided by the NBC symphonic collaborators. The program consisted of Brahams' First Symphony, Prelude excerpts from Lohengrin, Beethoven's First Symphony, Prelude and Liebestod from Tristan and Isolde, and the Meistersinger Overture. Especially the finale of the Brahms' Symphony and the Liebestod were experiences to be treasured as abiding memories of conductorial genius. Incidentally the date of the concert was Toscanini's seventy-sixth birthday.

March 24 (TH).—At Nelson Eddy's recital (Theodore Paxton at the piano) he showed that in spite of Hollywoodian affiliations and activities he still is an accomplished concert artist fully in command with both operatic excerpts and songs. His diction in various languages has authenticity, his delivery is stylistic in serious and humorous numbers. As to the voice, some of its former fresh quality and power have gone but on the other hand he retains a beautiful legato and altogether delightful messa voce. His audience showered the baritone with its favor. Paxton did solos with three Debussy compositions, played delicately and with impeccable taste.

Reiner Returns

March 25 (CH).—Fritz Reiner returned as guest conductor of the Philharmonic and demonstrated his familiar qualities with the stick and as a symphonic expositor. His program embraced Brahms' Second Symphony and Violin Concerto and a "first time in New York" of William Schuman's Prayer—1943. The Szigeti solo playing in the Concerto was of the purest musicianship and feeling, mediumed through easy technical proficiency and noble warmth of tone. Schuman's work has no program, but its implications are in the title. It is well made music of no compelling emotional power.

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Dr. Harold Friedell, Choir Director
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Dr. David Williams, Choir Director
75th BIRTHDAY CELEBRATION, Phillips Memorial Gallery, Washington, D. C., November 27-28, 1943
Works performed were: SONATA op. 34, violin and piano, SONGS for baritone, QUINTET op. 80, flute and strings, PIANO solo op. 60, SONGS for soprano and trio, PIANO TRIO op. 150, VIOLIN solo op. 23, STRING QUARTET in one movement, SONGS for soprano, QUINTET op. 67 for piano and strings.

NEW PUBLICATIONS

Paul Hindemith Pens "Short" Harmony Course

A CONCENTRATED COURSE IN TRADITIONAL HARMONY, by Paul Hindemith. Associated Music Publishers, Inc., New York. $1.50.

Tracing the "materials of harmony from Bach through the post-Romantic period," Paul Hindemith has winnowed his vast knowledge of ancient and modern musical theory to fit 125 pages. The material has been used in his classes at the Music School of Yale University.

The book is extremely interesting as it marks the results of one of the musical minds richest in resource in the present-day idiom working on the age-old problem of how to teach the young musician to think and write creatively in terms of harmony. His book does not seek to bulwark the traditional rules of that science, which he regards as already obsolete, but to "facilitate speedy learning" of the essentials.

The book abounds in exercises which, according to the author, "lead the student from the very first steps of harmonic writing to the most advanced contortions of the technique of alteration." His work represents a course that, he says, his Yale students "went through in a few weeks." One is tempted to feel that this book, so concise, so inclusive, sets a new standard for getting to the heart of the vexed problem of harmony with a minimum of learning of rules.

THE NOTATION OF POLYPHONIC MUSIC, 900 TO 1600, by Willi Apel. Medieval Academy of America, Cambridge, Mass. $4.50.

This learned and highly useful work is designed by its author, a prominent European musicologist now resident here, to supplement such a monumental tome as Johannes Wolf's work on musical notation and to illuminate the problems of a particular period. It employs only photostats of original material, such as old MSS. and tablatures, and avoids "matter of purely theoretical importance" as much as possible. It is designed to be available for teachers, students and the general reader. As such, it is a rare and valuable compendium for all who are interested in medieval music. The type and illustrations are extremely readable, and the whole format is dignified and clear. The dedication is to Dr. Archibald Davison.

THE INTERNATIONAL CYCLOPEDIA OF MUSIC AND MUSICIANS; edited by Oscar Thompson. Dodd, Mead and Co. $15.

Originally published in 1938, this newly revised and enlarged edition is more informatively useful than ever. Its 2,376 pages total 89 over the former 2,287, showing how amply the additions have been supplied in the light of developments during the past five years. Corrections have been made in facts and dates, and new deaths recorded. As the Editor's Preface says, no encyclopedia ever has been entirely free from errors, and the present one has a few too, but its general value is in no way impaired thereby. Consisting of a single book, even though bulky, it enjoys a tremendous advantage over the multi-volumed Grove's Dictionary, so long the best source of musical reference and research. The International appeals through its compact arrangement, easily found lists of great composers' complete works and their dates of creation, and numerous excellently written, authoritative biographies and analytical articles. The paper is of good quality, the type exceptionally clear. There can be no doubt that the International is indispensable to every public library and to the bookshelves of everyone seriously interested in music and musicians.

PADEREWSKI, PIANIST AND PATRIOT, by Antoni Gronowisz. Rendered in English by Jessie McEwen. Illustrated with photographs and drawings by George Avison. Nelson & Sons, Edinburgh, New York, Toronto. $2.50.

The author of this biography was born in the same part of Poland as Paderewski, and met the pianist in Europe when he was a student, later renewing the acquaintance in America when Paderewski came here in his final days. He writes very simply and with a great deal of vivid descriptive effect, the final chapter in particular touching the heart. The story includes a strong ingredient of the patriotism which motivated the great artist's career, particularly his efforts for a Free Poland. In general it has a quality appropriate to these years of struggle and particularly suited for young readers. It forms, if not in any sense a technical record of his musical life or the definitive biography of the master, at least a very human and engaging romance of his life, his personality and struggles.

Bach Cantata Series in Miniature Scores

For the most part, Bach's cantatas occupy a more prominent position in histories than they do in the concert hall. It was only through the agencies of Alfred Wallenstein and WOR that the great beauty in many of them were revealed to the American public. Not all of the Cantatas are Bach at his greatest, but even in the duller ones comes a flash of penetration and sheer wonder that recompenses for the rest. Thus it is good to welcome the Broude Bros. miniature scores of the Bach Cantata series. Clearly printed, easy to read, they are based, for the most part, on the Bach-Gesellschaft edition. Each volume is prefaced by commentary by Dr. Arnold Schering, and an insert by Henry S. Drinker is included for each cantata.

An excellent point is the transposition to modern clefs rather than the original, archaic ones. A good choice has been made, and such masterpieces as Christ lay in Todesbanden; Weinen, Klagen, Sorgen, Zagen; Jesu, der du meine Seele; Ein' feste Burg ist unser Gott; Wachet auf; and the Coffee and Peasant Cantatas are included. The complete list of those now available includes Cantatas Nos. 1, 4, 6, 11, 12, 19, 21, 31, 34, 39, 46, 50, 51, 56, 60, 65, 78, 79, 80, 85, 104, 105, 106, 140, 161, 176, 182, 211 and 212, ranging in price from 60c to $1.15.

Jacobi's 3 Biblical Narratives for Strings

HAGIOGRAPHA, a suite of three Biblical narratives for string quartet and piano, by Frederick Jacobi. Arrow Music Press, Inc., New York. $4.

The sections are descriptive of three figures of ancient writ—respectively Job, Ruth, and Joshua. Mr. Jacobi uses quite a bit of modal and other color to suggest antiquity. The first section is an *allegro appasionato* descriptive of the mental torture of Job in his famous quest for light on his sufferings, and includes some extremely dramatic writing as well as other passages of more lyrical, reflective sort. Ruth is a limpid, clear andante section, marked *"con tenerezza,"* with a sweetly flowing melody suggesting that faithful and agreeable maiden. Joshua is portrayed in an *allegro furioso*, as befits that warrior and his victorious leadership of the Israelites. There are strong rhythmic ingredients and a mounting excitement in this final section. The pianist has to be moderately accomplished, and the string writing requires an alert and forceful ensemble to project this musicianly and deep-felt score.

New Patriotic Anthems for SSAA, by Harvey Gaul

With the women's choruses growing in civilian life, it was a happy thought when Harvey Gaul selected three excerpts from historical writings and set them to music for feminine voices. These have just been published by J. Fischer & Bro. All are for SSAA with soprano solo, and piano accompaniment. A Quakeress Writes to Dolly Madison, from a letter by Rebekah Hubbs of the Philadelphia Society of Friends, after the war of 1812, contains a lofty plea for greater piety on the part of that somewhat rip-snorting lady. Margaret Fuller's Epistle and Gospel, from that writer's Woman in the 19th Century, contains a wish that her life be beautiful. Abigail Adams' Petition for John Adams, portion of a letter written on the accession of the latter to the Presidency, prays that that new public servant may have "an understanding heart" and that "those things which make for peace shall not be hidden from your eyes." All the texts are extremely noble, and the last in particular has a largeness of line and interesting interplay of the solo and the choral voices. The musical settings are vivid, the whole making an interesting suite, though published separately, for use by women's organizations.

FOR ORGAN SOLO

SAINT CECILIA SERIES, including A Negro Once Sang of Good Friday, by Harvey Gaul; Arioso, by Leo Sowerby; 12 Preludes on Welsh Hymn Tunes, by R. Cochrane Penick; Bach's Awake, Thou Wintry Earth, arr. by Homer Whitford; and Fantasy by Dimitri Shostakovitch, arr. by Willard Irving Nevins. Published by H. W. Gray Co., Inc. Each, 75c.

These are augmentations to a growing library designed either for concert or liturgical use. The Gaul opus, from a string orchestra suite, is based on the Spiritual, Were you There? The Sowerby item is in quiet style, making use of the reeds for the languorous melody. Penick provides considerable ornamentation for his Welsh selections. Whitford has chosen an air from the cantata, Praised Be the Lord. He keeps the melody on the great, using eight and four foot stops with an oboe and diapasons, and providing a moving accompaniment on the swell. Nevins has provided an interesting setting for the Shostakovitch, with a marked three-four rhythmic figure. The collection should attract recitalists.

Books on Music to Be Issued

Adler, Kurt. SONGS OF MANY WARS. 220 pp. Howell, Soskin, Publishers, Inc. $3.00.

Beecham, Sir Thomas. A MINGLED CHIME. 352 pp. G. P. Putnam's Sons. $3.50.

Burk, John. LIFE AND WORKS OF BEETHOVEN. Random House. $2.75.

Downes, Olin and Siegmeister, Elie. TREASURY OF AMERICAN SONG. 416 pp. Alfred A. Knopf, Inc. $5.00.

Johnson, Earle H. MUSICAL INTERLUDES IN BOSTON, 1795-1830. Columbia University Press.

Katz, Adele. CHALLENGER OF MUSICAL TRADITION. Alfred A. Knopf, Inc.

Ludwig, Emil. BEETHOVEN: Life of a Conqueror. Illus. 384 pp. G. P. Putnam's Sons. $3.75.

Maisel, Edward M. CHARLES T. GRIFFES. Illus. 360 pp. Alfred A. Knopf, Inc. $3.50.

Seroff, Victor. DIMITRI SHOSTAKOVICH. Alfred A. Knopf, Inc. $3.00.

Spaeth, Sigmund. GUIDE TO GREAT ORCHESTRAL MUSIC. Random House. $1.45.

Stokowski, Leopold. MUSIC FOR ALL OF US. Simon and Schuster.

Weinstock, Hubert. LIFE OF TCHAIKOVSKY. Alfred A. Knopf, Inc.

Juvenile

Elliott. CHILDREN'S FAVORITE SONGS. Harper and Bros. $1.75.

Gronowisz, Antoni. FREDERIC CHOPIN. Illus. 224 pp. Thomas Nelson and Sons.

Meyers, Helen. THE CHILDREN'S RECORD BOOK. Smith & Durrell, Inc.

Purdy, Claire Lee. VICTOR HERBERT, American Music-Master. Illus. By Everett Shinn. Julian Messner, Inc. $2.50.

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Vocal and Piano Works By Francisco Mignone

A budget of new Brazilian music by Francisco Mignone, though from different publishers, is worthy of consideration as a unit. Most interesting is Caterathê, a Brazilian Dance for SATB, divided and unaccompanied, with English text by Frances D. S. Tatnall, that comes from the Theodore Presser Co. It is dedicated to Villa-Lobos, and has a characteristic syncopated background, sung at first by the basses, while the solo begins in the alto. "My master bids me dance till I drop," runs the folk lay, and the Queen is also admonished not to "step on my train." The end is rhythmically riotous.

For SSA, the same composer's lullaby, Dorme, Dorme, (Sleep, My Baby), English words by Olga Paul, is very appealing in its simple rocking motive. There is a Portuguese text too, but no accompaniment. This work is published by Edward B. Marks Music Corp., which also supplies two other Mignone items—Miudinho, a light and scintillant Brazilian ultra-modern intervals, and Canto de Negro (Song of the Negro), a lively, codance for piano solo, with some flashing quettish dance lilt on native themes, with text in English by Miss Paul. This arch number has been sung by Olga Coelho, and the singer is directed to do it "in a throaty manner." This work has piano accompaniment.

FOR FLUTE AND PIANO

A Bird's Call and A Whimsical Thought, by Ary Van Leeuwen. Carl Fischer, Inc., New York. 60c.

Mr. Van Leeuwen has composed two descriptive pieces suitable for a miscellaneous group or as encores. A Bird's Call is an excellent study for trill practice, and interesting musically. The piano accompaniment is subdued and dainty, with many smart rhythmic patterns. A Whimsical Thought is marked *allegro assai*, and the solo consists almost entirely of sixteenth notes, played against a piano part rich harmonically and rhythmically. Neither piece is for the novice.

FOR PIANO SOLO

Metropolitones, by Ulric Cole. Three compositions for piano. G. Schirmer, Inc., New York. 50c each.

Three piquant and original little piano solos, the titles being respectively, Harlem Meander, with discreet jazz motives; Lullaby in the Park, a wistful, swinging theme with novel harmonies; and Man-About-Town, a peppy number which amusingly portrays the gay blade of the subject. Each is issued separately, the works being of moderate difficulty. Miss Cole is original, and has a sense of quiet humor.

Toccata, by Jacques de Menasce. Foetisch Frères, Lausanne.

Played at the I.S.C.M. festival in Berkeley last year, this short and aggressively dissonant piano piece has a good deal of cleverness and is extremely logical in its working out. The composer, a native of Austria, is now resident in the United States. All he writes has a degree of exotic coloring combined with formal mastery. For advanced pianists only.

Braziliana, by Mark Nevin. Schroeder & Gunther, Inc., New York. 30c. Gr. 3.

A lively South American dance theme is developed with simplicity in this attractive number.

El Choclo, Tango Argentine, by A. G. Villoldo; arr. by T. Robin McLaughlin. Schroader & Gunter, Inc., New York. 35c. Gr. 3.

A simple but strong tango number, with careful fingering and other indications for the student. Musicianly, but with tuneful characteristics.

Scherzo in B Minor, by Helen Boykin. Schroeder & Gunther, Inc., New York. 40c. Gr. 4.

A spirited solo, with careful working out of a tasteful theme, and with vigorous melodic developments.

The Heart of Rhythm. The World's Favorite Rhythmic Compositions, Edited by Felix Guenther. Mercury Music Corporation, New York. 75c.

This volume is the sixth in the Mercury Heart Series. And a welcome addition it is, too. The 43 selections range from Handel to Cuban Rhumbas and just about every dance form has been included. Some are intelligently condensed, others are simplified, all are enjoyable and especially useful for dancing schools.

Additions to America's Literature of Songs

O Sing Again, music by Gustav Klemm, words by Elizabeth Evelyn Moore. Galaxy Music Corp., New York. 50c.

A pleasing, ardent melody, which lies in intervals grateful for the singer, and a song which builds steadily to a striking conclusion on a sustained high F, are features of this work, which contain a plea to "awake my heart that has so long been silent." For high voice, range E to G. The piano accompaniment is simply designed, with broad chords.

This Is the Day, music by Vladimir Padwa, lyric by Alfred Kreymborg. Edward B. Marks Music Corp., New York.

The verses by a leading American poet are dedicated to "every man, woman and child who has lost his life in the defense of American liberty," and are written in short, moving words, the conclusion being "This is the dawn we are dreaming of." Musically, the theme is *"quasi marcia"* and is no doubt designed to be a rallying patriotic song. As such, it is spare, even bare, in its diatonicism. The range is from F sharp to E.

Miscellaneous Choral Works

SATB

Praise Jehovah, arranged from Mozart by A. W. Binder, Broadcast Music, Inc., 20c. The opening soprano solo sets the mood and the principal idea which the chorus later takes up. The steadily flowing accompaniment provides the rhythmic base. There are long sustained phrases and the soloist, on rejoining the chorus for the final part, has a cadenza on the word Amen. A brilliant item in this setting.

To Arms, America, by Lily Strickland, Theodore Presser Co., 12c. The words are also by this active American composer who, in this number, has written in militant fashion. A good patriotic work not only for schools but for mixed choruses generally.

SSA

Joy Dawned Again, by Richard Keys Biggs, text by J. M. Neale, J. Fischer & Bro., 15c. A new Easter anthem by the organist-composer. The chorale-like setting is broken by repeated Allelulias in one of which the altos are required to reach a low F but except for this the range is not too wide. It would provide contrast for the usual anthem type of Easter program.

SAB

In Thy Name, O Lord, Assembling, by Edward Shippen Barnes, J. Fischer & Bro., 15c. A suitable and not difficult number for young choirs having the necessary three parts or for high school groups at assemblies.

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LOS ANGELES

Music Stresses American Note

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, Calif.

The American work, a Scherzo by California-born Ivan Langstroth, opened the program of the Philharmonic Orchestra on March 4, and made an immediate hit with the auditors in the Philharmonic Auditorium. More an overture than a scherzo, showing pleasing lines, sound craftsmanship and able orchestration, it lacked the whimsicality that the latter term implies. William Steinberg conducted the program, which otherwise did not fare so well, and consisted of the Sibelius Second Symphony, and a group of Johann Strauss.

Vladimir Horowitz, piano soloist with the Philharmonic Orchestra on March 18, drew a capacity audience and gave a reading of the Brahms Second concerto that impelled his listeners to a long and warm ovation. Steinberg conducted, giving a splendid accompaniment, and offering a well-considered reading of the Tchaikovsky Pathetique and Mozart's Overture to Don Giovanni.

Peerce and Casadesus in Recitals

Jan Peerce again demonstrated that he is one of the finest tenors of the present era in his concert in the Philharmonic Auditorium on March 16. His beautiful voice was smooth in timbre and carried with effortless ease; his interpretations were devised thoughtfully and in addition with able musicianship.

A first recital appearance here of Robert Casadesus in the Philharmonic Auditorium on March 9 showed the pianist possessed of a virtuoso technique applied with Gallic polish and refinement to carefully calculated interpretations. Keynote of digital dexterity was immediately established in six Scarlatti Sonatas, and exactly the same approach given to the Chopin Sonata, Op. 58. Schumann's Papillons and a group of Ravel completed the list.

Dances from Far Climes

Spanish songs and dances comprised the program for A Night in Granada, at the Assistance League Playhouse, March 19. Star of the show was Inesita, whose lithe and graceful movements delightfully limned the Spanish and gypsy spirit. Gay duos and comedy touches were provided by Tavo and Esperanza. Julian Oliver, master of ceremonies, sang several Spanish songs. Paco Avellan played deft accompaniments and piano solos.

Dances ranging from China to the West Indies by way of Asiatic Russia and modern dance satires were offered by Si-Lan Chen at the Assistance League Playhouse, March 5. The dancer showed interpretative and creative artistry in her highly personal delineations. Guest was Negro dancer Archie Savage, assisted by youthful Paul Goodwin. Raymond Lewenthal provided piano accompaniments and solos.

Gilbert and Sullivan Series

The well routined troupe of the Boston Comic Opera Company gave two weeks of Gilbert and Sullivan repertory in the Biltmore Theatre, beginning March 7, to packed houses. Principal hit was The Mikado, which sold out five performances; only item not a sell-out was Iolanthe. Morton Bowe's excellent tenor was the best voice, while Florenz Ames' inimitable comedy provided consistent laughs. June Winters and Margaret Roy were attractive in leading roles. Bertram Peacock, Robert Pitkin, Robert Eckles and Marjorie Hayward headed the cast. Louis Kroll conducted efficiently.

Music in Hollywood

Franz Waxman's score to the Warner Bros. production, The Edge of Darkness, is an exceptional piece of work. For his principal theme, underscoring the Norwegian spirit and idealism, he has used the Luther chorale, A Mighty Fortress Is Our God, deftly treated. A tuneless march, pervaded by the clank of spurs, denotes the Nazi oppressors. Where the villagers march in revolt, he has used 12 tympani, tuned for the chromatic scale, with telling effect.

• • •

A film score of notable values is that provided by Anthony Collins for the British colony's unusual production, Forever and a Day. The music helps to unify the picture by knitting together psychologically the far-flung scenes. It is also spontaneous music, tastefully conceived and deftly scored.

• • •

After an extended stay in Hollywood, Solomon Kahan is returning to his post of music critic in Mexico City. His son, Josef, 12, recently gave a fine performance of the Mozart "Coronation" Concerto as soloist with the Philharmonic Orchestra, conducted by Albert Coates.

• • •

Three well known chamber music artists, Mischa Violin, violinist, Elizabeth Greenschpoon, cellist, and Morris Wolfson, pianist, have organized the Pro-Art Trio. . . . Pianist Ignace Hilsberg was called upon at three hours' notice to record the Tchaikovsky B flat minor Concerto for Gregory Ratoff's picture, Russia.

Photo by Bloom, Chicago

RICHARD HAGEMAN,
whose concert drama, The Crucible, was recently premiered in Hollywood.

Ralph Thomas, well-known vocal teacher, has recovered from a long bout with illness, and resumed an arduous teaching schedule. He has recently published a book on voice.

Modern Festival Planned

The annual Modern Music Festival will be given in the First Congregational Church under the direction of Arthur Leslie Jacobs on May 22. Works by Joseph Achron, Ernst Toch, Alexander Borisoff, Carlos Chavez, Heitor Villa-Lobos and Vaughan Williams have been announced.

Alexander Tansman has returned from a concert tour to begin his assignment to write the score for the Charles Boyer-Julien Duvivier production, Flesh and Fantasy. . . . Aaron Copland and Ira Gershwin have completed four original folk-type songs for The North Star, Samuel Goldwyn's motion picture of contemporary Russia.

• • •

Joseph Achron, composer and violinist, is seriously ill at his Hollywood home, following a severe attack of influenza. His latest work, a Concerto for piano solo, will be presented on the forthcoming Festival of Modern Music.

• • •

Suzanne Everett, long associated with the San Francisco Conservatory of Music, has opened voice studios in Hollywood. Her artist student, Marilyn Stearns, is preparing a concert program for the near future.

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"An effective presentation of the difficult Prokofieff Third Concerto, showed his musicianship, firm tone and technical facility."—*Hollywood Citizen News*, Jan. 22, 1941.

MARGUERITE BAUM

"Her playing is brilliant and emphatic. She is gifted and has personality."—*Isabel Morse Jones, Los Angeles Times*, June 8, 1942.

GLORIA GREENE (Child Pianist)

"She has considerable technical equipment and signs of real individual talent."—*Boston Herald*, Jan. 18, 1941.

"Gloria's performance is held in her two wonderful hands with a light and shadowing power unusual in some of our best virtuosos. The large audience realized it was listening to a new mistress of the pianoforte."—*Los Angeles Herald and Express*, Aug. 7, 1941.

NATALIE KOSCHES (Child Pianist)

"Offered the first performance of Liapounov's Concerto and her talent and brilliant technique brought the importance of this work and her high ability in playing it to everyone in the audience."—*Los Angeles Examiner*, May 6, 1942.

JACQUELINE and EUGENE CAMPBELL (Child Duo Pianists)

"Their ensemble was excellent, their tones of appealing quality and holding surprising depth. It is safe to predict a concert career for those highly gifted and splendidly trained children."—*Hollywood Citizen-News*, April 27, 1942.

SYBIL STEINBERG (Age 11)

"A budding artist was presented before a large audience in the Biltmore yesterday in a program, which not only held the interest of her listeners impressively, but showed innate genius of a high order."—*Carl Bronson, Los Angeles Herald*, Oct. 12, 1942.

SUZANNE JOHNSON (Child Pianist)

"Not only offered three solo groups, but played from memory all the accompaniments for the singer. Her tone was appealing and of soft, singing quality, backed by sound technical training, while she played with a depth of understanding considerably in advance of her years."—*Hollywood Citizen-News*, Nov. 13, 1942.

SUZANNE GAYNER (Age 8)

"Exhibited astonishing understanding in Beethoven's Concerto in C, only lacking in grown-up power as a fullfledged virtuoso . . . receiving an ovation for actual musicianship."—*Carl Bronson, Los Angeles Herald*, Feb. 15, 1943.

RALPH PIERCE

"A young pianist far above the average."—*Chicago Daily News*, March 2, 1941.

"One of the finest of the younger American pianists."—*F. Lawrence, Los Angeles Examiner*, April 4, 1941.

"Disclosed a well developed mastery of the keyboard."—*Borowski, Chicago Sun*, Jan. 20, 1943.

PAULINE TURRILL

"A charming touch, technical ease, and a quality of tenderness in tone marked Pauline Turrill's reading of the Mozart D Minor Concerto."—*Hollywood Citizen-News*, Jan. 22, 1941.

LUCILLE NAGEL

". . . proved a dynamic figure at the piano in the Liszt E flat major concerto, and displayed clear-cut technique and fine rhythm."—*Los Angeles Examiner*, June 13, 1942.

BEVERLY CARMEN (Child Pianist)

". . . showed the results of excellent schooling, and a depth of quality and tone surprising in one of her years."—*Hollywood Citizen-News*, Jan. 11, 1941.

MARIANNE LEWIS (Age 11)

"Played the Mendelssohn Concerto in G minor, and remained well within the difficult formulas with veteran poise and clear atonality."—*Los Angeles Herald*, May 4, 1942. ....

NEYSA DICKINSON

"Neysa, appearing to be 11 or 12, who played the Grieg concerto, exhibited such an aptitude as to point to success as a concert artist some day. She shows much promise. Her passage work is phenomenal for her age."—*Isabel Morse Jones, Los Angeles Times*, May 5, 1942.

VIANA BEY (Age 9)

"Played the Weber Concert Stueck; had rhythmic balance and well-shaped phrases to her credit. She is definitely a wonder-child."—*Isabel Morse Jones, Los Angeles Times*, Feb. 15, 1943.

ELAINE WIGHTMAN (Age 8)

"The gifted youngster gave a reading of Mozart's A major concerto which created a sensation. Los Angeles has in this talented little girl a rarely endowed personality, capably guided by the experience and wisdom of her teacher."—*F. Lawrence, Los Angeles Examiner*, Oct. 3, 1941.

DANIEL POLLACK (Child Pianist)

"Hit of the occasion . . . a lad, age 7, who possesses indubitably the vital spark of artistry. He showed amazing tone for a child. In the Chopin E minor concerto his understanding and delivery was remarkable."—*R. D.S., Hollywood Citizen-News*, Feb. 15, 1943.

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IN THE COMPOSERS' WORKSHOP

(Continued from page 8)

THORNTON W. ALLEN

Thornton W. Allen, composer and publisher of college music, and personal representative in musical matters for colleges and universities from coast to coast, has written several patriotic songs that have won wide recognition. Best known of these numbers is United Nations Forever, the words of which have been translated into Russian, Chinese, Dutch, Spanish and French. Another popular new number is Fly, Navy, Fly, composed for the U. S. Navy Air Corps.

GRACE LEADENHAM AUSTIN

Grace Leadenham Austin has turned her talent to the war effort and is concentrating upon patriotic compositions. Her most recent work along these lines, March On For Freedom, has been heard both in concert and on the air. She is preparing a patriotic chorus for women's voices which will be completed shortly.

Miss Austin's Rain at Night, heard as a solo on programs of many concert artists, is being arranged by her for three-part chorus of women's voices. Another popular Austin number, The Sleeping Swan, was presented at the Cape Cod Festival under the direction of Wesley Sontag. The Orpheus Glee Club of Flushing, L. I., which has been featuring a song dedicated to them, has requested another and Miss Austin has just completed it. At the annual concert of the Carreño Club of St. Petersburg, Fla., her Mammy's Baby Chile was sung.

JOHN BASS

John Bass, industrialist and music patron, has more recently centered his attention upon composition. Numerous performances of his published works have been given by orchestras and concert artists. His Viennese Porcelain, published by Edward B. Marks Music Corporation, was heard recently in Floral Park, L. I., and is to be played by Josef Stopak's Blue Network orchestra. Among his works are Vienna Sketches, an album for piano; Scherzo Piquant, also for piano; and Four Songs without Words, for cello and piano.

MARION BAUER

On May 13 and 14 at the High School of Music and Art in New York City, the latest work in the long line of compositions by Marion Bauer will have its first hearing. It is a piano concerto which this educator-musician wrote last summer at the MacDowell Colony.

Associate Professor of Music at New York University, Miss Bauer, in addition to her composing, has written books as well as numerous articles on music and has always been active as a protagonist for contemporary music. Miss Bauer has been requested to prepare, for publication, a group of teaching pieces for piano.

MRS. H. H. A. BEACH

Living in retirement in New York but still actively interested in the development of American music is Mrs. H. H. A. Beach, a link between the days of MacDowell and contemporary music in this country. Probably best known through her song literature, Mrs. Beach has contributed to the repertoire of native music in the larger forms including the symphony and the opera. A compilation of her output, made some time ago, showed nearly 200 compositions to her credit. Last year, in honor of her 75th birthday anniversary, many orchestras revived her Gaelic Symphony which was performed by the Boston Symphony back in 1896.

In honor of her birthday last November, a special program of Beach songs, piano and chamber music, was held in the Phillips Memorial Gallery in Washington, D. C., two days being devoted to the observance.

GENA BRANSCOMBE

South America recently heard several of Gena Branscombe's songs when a special NBC short wave broadcast was directed there. Among them was I Send my Heart up to Thee, The Morning Wind, Just Before the Lights are Lit and I Bring you Heartsease. In a broadcast over WNYC recently of the Branscombe Choral, the program included compositions by Miss Branscombe, Harriet Ware, A. Walter Kramer, Mrs. H. H. A. Beach, Walter Kittredge and Channing Lefebvre, an all-American list.

SIMON BUCHAROFF

In addition to his work as pianist, teacher and lecturer, Simon Bucharoff, resident in California, is writing his fifth opera and another work for orchestra. Addio, a one-act score, in English, has been finished and Mr. Bucharoff is completing a three-act work, Wastrel, also in English. Other operas from his pen are A Lovers' Knot, in one-act, which has been produced by the Chicago Opera Company; Sakahra, in three acts with both German and English text, produced in Germany; and Jewel, in three acts and a prologue. His orchestral output includes several tone poems, a work for piano and orchestra and two excerpts from his opera Sakahra. His most recent work in this field is Moses, a theme and variations. Mr. Bucharoff also is author of textbooks on piano.

JOSEPH W. CLOKEY

Dean of the School of Fine Arts at Miami University, Oxford, Ohio, Dr. Joseph W. Clokey is continuing his creative work while teaching. His E Minor Symphony, most recent score in the larger forms, was premiered about a year ago by the University Orchestra of 75 players and later performed in Rochester, N. Y., at the symposium of American compositions.

Recent works by Dr. Clokey include compositions for the organ, a Symphonic Fantasy on St. Patrick, Cathedral Prelude, Bell Prelude and Concert Prelude. His chamber music works include a C sharp minor Trio for violin, cello and piano and a suite, Miladie, for two tenors, bass and string quartet.

ALICE DE CEVÉE

American music is the specialty of Alice de Cevée, both as performing artist and as creative musician. In the former capacity, she recently played George Gershwin's Rhapsody in Blue with the Harrisburg Symphony Orchestra, George King Raudenbush conducting, and gave her Then and Now in American Music program at the Stephen Foster Me-

(Please turn to page 29)

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Recordings to Aid Vocal Study Devised by Queena Mario

Six courses of singing lessons, prepared by Queena Mario former Metropolitan Opera soprano, for students who, because of living far from music centres or for other reasons, cannot regularly "avail themselves of a school or teacher," will shortly be released by Columbia Recording Corporation. Mme. Mario explains that the recordings are not intended to replace actual study with teachers, but to supplement it.

The lessons consist of two courses for soprano, two for tenor and one each for baritone and contralto, and consist of a book and two albums of records. The latter show examples of the "correct" and "erroneous ways" of singing each lesson, according to Miss Mario's principles, and include sample music for practice.

Each course has ten lessons, with two extra ones to help those who have already "fallen into vocal trouble through bad singing" and summarize one and a half to two years of technical training, Mme. Mario explains.

"Don't go on to a new lesson until you have thoroughly mastered the old," she advises and explains that in her own studio she sometimes keeps students "four or five months on one little set of exercises until I am satisfied that they have really mastered them."

In the recordings, Mme. Mario differentiates between two types of sopranos and tenors. "Course A is for those whose tones are inclined to sound a little throaty or are focussed back in the throat, and will give the voice more forward resonance and carrying power," she explains, while Course B "is designed to give more velvety roundness and floating quality to those who have plenty of power but sound a little thin and edgy," and who desire to bring added softness and sweetness to the quality."

A member of the Juilliard School faculty and a pupil of Marcella Sembrich, Mme. Mario resigned from the Metropolitan, after singing there in leading roles, in order to devote herself entirely to teaching. Among those who have studied with Mme. Mario are Helen Jepson, Rose Bampton, Natalie Bodanya and Nadine Conner, all of the Metropolitan; Jeanne Madden, of the Chicago Opera and films; Edward Kane, of the Colon Opera; Edwina Eustis, Dorothy Sarnoff and Andzia Kuzak, of the New Opera; Ethel Barrymore Colt, John Baker, Lucy Monroe and many others.

The new recorded course is known as the Queena Mario School of Singing.

Pascarella Opera Club Presents San Diego Musicale

SAN DIEGO, CALIF.—The San Diego Grand Opera Choral Club, Dr. Enzo Pascarella, founder-director, gave a musicale on March 12. Soloists were Josephine Oneto, contralto and Richard Oneto, tenor. Arias and excerpts from Cavalleria Rusticana, Pagliacci and Il Trovatore were sung with Marie Ravettino at the piano.

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BALTIMORE

By GUSTAV KLEMM

BALTIMORE, MD. — American music and its makers have had a pretty good season in this Boom Town on the Bay. With more concerts than ever before, the American composer and artist seem coming into their own. Several years ago whenever an American work was programmed, a great fuss was raised. During the past year, however, this has changed and today it is rather unusual to see a program that lacks an American work—or artist—on it.

The Philadelphia Orchestra, conducted by Eugene Ormandy, has presented four American works this season: Second Essay (Samuel Barber), Symphony No. 3 (Roy Harris), Night Soliloquy (Kent Kennan) and Plain Chant for America (William Grant Still), the latter work, sung by James Pease.

Reginald Stewart and the new Baltimore Symphony Orchestra gave this city its first hearing of Aaron Copland's El Salon Mexico. (This same composer's score for Rodeo was first heard when presented by the Ballet Russe de Monte Carlo on March 1). The Baltimore Orchestra also gave the world premiere of Gustav Strube's Der Harz and the initial local performance of Deems Taylor's Marco Takes a Walk, the latter conducted by Howard Barlow, during Mr. Stewart's absence from the city on a concert tour of New England.

Gladys Swarthout, when she opened the current season of Peabody Friday afternoon recitals, gave the first performance of Clarence Olmstead's suite for voice and piano, Time. On this same series, Rudolph Ganz presented Edward MacDowell's lovely Eroica Sonata. American groups were presented locally by Jeannette MacDonald, Alfredo Chigi, Harriet Henders and others. James Melton sang several American songs when he appeared here as soloist with the National Symphony. Oscar Levant, appearing with the same group, played Gershwin's Rhapsody in Blue and Concerto in F minor.

The early American composers—Paine, Converse, Ayres, Bird, etc.—were discussed by your correspondent when he spoke to the Baltimore Music Club on Feb. 13. In addition to the American artists already mentioned, the Baltimore Symphony presented Carroll Glenn, Eugene List, Eleanor Steber, Risë Stevens and Anna Kaskas.

All in all, a big season for American music and its makers and from present indications, "it's only the beginning," as Cap'n Andy used to say.

Visiting Ensembles Score

The sudden illness of Arturo Toscanini caused a last-minute change in program for the Philadelphia Orchestra. Eugene Ormandy came back from vacation to conduct and Joseph Szigeti, who had appeared earlier this season with the new Baltimore Symphony Orchestra, stepped in as soloist, playing the Mozart A major concerto and the Prokofieff concerto in D major. The latter, aside from the lovely closing movement, was rather trying. In addition to two Bach-Schönberg transscriptions and Kennan's Night Soliloquy, the orchestra gave a sparkling performance of Strauss' delightful Till Eulenspiegel.

A large audience turned out for the final concert, an all-request program, by the National Symphony, conducted by Hans Kindler. The program included the overture to Russian and Ludmilla, Dvorak's "New World" symphony, Death and Transfiguration by Strauss, the Polka from Shostakovitch's The Golden Age and two excerpts, beautifully played, from Stravinsky's Fire Bird. The audience was highly enthusiastic and Dr. Kindler finally responded to the insistent applause by playing the Rosenkavalier waltzes. Next year's soloists with this orchestra will be Artur Rubinstein, Nathan Milstein, Grace Moore, Yehudi Menuhin, Ezio Pinza and Josef Hofmann.

Soloists with Home Orchestra

Arnaldo Estrella, Brazilian pianist, made his local debut under Mr. Stewart and the new Baltimore Orchestra, playing the Rachmaninoff second concerto. The orchestra played the Mozart "Haffner" and Rimsky-Korsakoff's Capriccio Espagnol brilliantly, in addition to several other items. Joseph Schuster, cellist, was soloist the following week and played the Haydn concerto. The orchestra played the Beethoven Fifth, a suite from Walton's Façade, and the local premiere of the Albeniz-Arbos Fête-Dieu à Seville.

Extra Concert Added

The Sunday series proved so successful than an extra concert was given on March 14. The major orchestral work was the Brahms Symphony No. 1, a work that polled a high number of votes in the balloting by patrons of the orchestra for the all-request closing concert. C. C. Cappel, manager of the orchestra, announced that over 2,000 lists were received in the voting.

The closing concert, on March 18, was given to a capacity audience that, like the one on the preceding Sunday, stood and cheered after several of the numbers. The final program included the Tchaikovsky Pathetique, Don Juan by Strauss, Prelude and Love Death from Tristan and Isolde and the Russian sailor's Dance by Gliere. After five recalls, Mr. Stewart acknowledge the applause by playing Tales from the Vienna Woods.

On April 26, the orchestra will launch its campaign to raise $150,000 to cover the next two seasons scheduled to be 20 weeks each. GUSTAV KLEMM

Scenes from Operas Sung by NYSTA

At the New York Times Hall on March 9 and 21, NYSTA (The New York Singing Teachers' Association) presented its Opera School in two performances of "Scenes from Opera" under the direction of Désiré Défrère, of the Metropolitan Opera Association.

Approximately thirty-one young singers were heard, many of them appearing for the first time on an operatic stage. They displayed excellent talent, careful training and, in some instances, exceptional voices. It is not possible to review each scene separately. However, the general standard of production was high, with well schooled *mise-en-scène*, although in future performances more attention to detailed dramatic fundamentals of acting would enhance the individual and ensemble presentation. Outstanding scenes were from Rigoletto and Pagliacci in the first program, and Samson and Delilah, Tosca and Boheme in the second. Three of the operatic excerpts were effectively sung in English.

Both audiences were of good size and enthusiastic over the brilliant achievement of NYSTA. The New York Singing Teachers' Association is to be congratulated upon the results of this unique enterprise in providing dramatic training and public performance for young American singers.

The casts were as follows; in Samson and Delilah, Delilah, Katherine Gray, Constance Beatus; Samson, Ernice Lawrence; High Priest, Elwyn Carter: in Rigoletto, Gilda, Maria Robles, Helen Donatelli; Giovanna, Verna Ford, Blanche Archambault; the Duke, Leo Bernache, Brooks Dunbar; Rigoletto, Philip Parisi; Madalena, Constance Beatus, Natalie Haley; Sparafucile, Donald Craig, Clifford Woodbury; in Tosca, Tosca, Doris Luff, Dean Mundy; Cavaradossi, Brooks Dunbar, Donald Dame; in La Boheme, Mimi, Also Krause, Ciotilde Mirabella; Rudolf, Martin Sobel, in Pagliacci, Nedda, Ruth Martin, Gayle Pierce; Canio, Ernice Lawrence; Tonio, Frank Gamboni; Silvio, Rene Castellar; Beppe, James Mallady.

At the piano was Milford Snell; the musical direction was under Cesare Sturani. The chairman of the NYSTA Committee is Homer G. Mowe.

Jan Veen on Tour

Jan Veen and Erika Thimey are touring in the Middle West during the month of April. They will appear in theatres, colleges and auditoriums throughout Iowa, Missouri, Nebraska and Oklahoma. Ruth Culbertson will be the accompanist.

Ralph Leopold Heard in Two Recitals on Parsifal

Ralph Leopold, that unexcelled master and interpreter of the music of Richard Wagner, gave two more of his memorable illustrated recitals on Parsifal in Steinway Hall on March 9 and 16.

To refer to this artist's expositions as lecture-recitals is a misnomer, for Mr. Leopold gives actual concerts interspersed with illuminating and interesting information about the scenes and action. Every *leitmotif* is mentioned and performed—entirely from memory, without the use of written notes or music.

The care and devotion of Ralph Leopold to Wagner's great music dramas increase the listener's appreciation of the various episodes. His own piano transcriptions of the scores remain a major contribution to modern piano literature. These translations are not paraphrases, but integrated works revealing all the voices and orchestral detail of the original.

A large and enthusiastic gathering heard both performances.

Mr. Leopold announces a further series of two recitals on Die Meistersinger, to be given in Steinway Hall on April 6 and 13.

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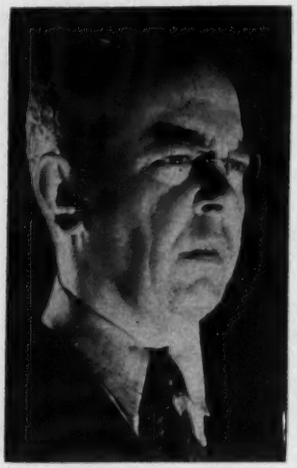

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Photo by James Abresch

SIDNEY FOSTER,
American pianist, gave a recital in Carnegie Hall, New York, on March 1.

WITH THE COMPOSERS

(*Continued from page 27*)

morial Hall, also in Pittsburgh, Tomorrow (April 6), the pianist appears for the Lewiston Music Club.

Miss de Cevée's compositions include many songs which have been on the programs of John Charles Thomas, Dorothy Maynor, Jessica Dragonette, Ernest McChesney and other artists. Her two-piano work, Holland Tunnel, is dedicated to and played by Luboshutz and Nemenoff. In her lecture-recitals, Miss de Cevée covers the period between early Colonial days and contemporary American composers.

FRANCESCO DE LEONE

A symphony in D minor and an opera, New York, are the latest works to be completed by Francesco De Leone, Ohio composer. The symphony is in three movements and is designed to reflect, in an abstract manner, the spirit of the times. The opera, based on an episode in the administration of Peter Stuyvesant in New York City, is in three acts and four scenes.

Mr. De Leone's first opera, Algiala, already has been produced by a number of American companies. He has written three operettas and more than 600 songs and piano pieces. In addition, Mr. De Leone is the composer of several orchestral works, has written four piano suites, based on early American events and legends, and is engaged in completing an oratorio, operetta, some songs and piano pieces. He also has composed four sacred musical dramas based on characters and events of the Bible.

JACQUES DE MENASCE

Jacques de Menasce, an Austrian, has been in this country for only 14 months, during which time, thirteen of his compositions have been performed here. A concert pianist, he has appeared with many orchestras abroad and on European radios. He is a pupil of von Sauer, Weingarten, Marx, Pisk and Berg. A year ago Mr. de Menasce's Divertimento for piano and strings and his air for flute and strings were given over WQXR. In the 1942 International Festival of Contemporary Music at Berkeley, Calif., his toccata for piano was programmed.

WNYC and WOR audiences have tuned in on de Menasce works. In his list of compositions are numbers for piano, solo voice and string combinations.

FERDINAND DUNKLEY

Ferdinand Dunkley, faculty member of the Loyola University College of Music and organist of St. Charles Ave. Presbyterian Church, New Orleans, reports that his latest work, Flower Mart, is to be presented this spring by the Newcomb Glee Club under the direction of Maynard Klein. Other compositions by Mr. Dunkley include Suite for Orchestra, played last year by the New Orleans Symphony, many songs, part-songs and church music.

Mr. Dunkley is the author of a treatise on Voice Production, The Buoyant Voice, Acquired by Correct Pitch-Control, published by Birchard, in which he explains a new theory which, he hopes, may revolutionize voice teaching and result in a greater amount of good singing. On May 22 Mr. Dunkley gives his lecture on Voice Buoyancy for Singers and Speakers before the Chicago Singing Teachers Guild.

MORTON GOULD

Morton Gould, who has been active in music for 23 of his 29 years, is one of the few American composers whose works have interested Arturo Toscanini sufficiently for the maestro to introduce them. Last season, with the NBC Symphony Orchestra, Toscanini sponsored Gould's Lincoln Legend and two weeks later Stokowski, presiding over the same ensemble, presented his Spirituals for String Choir and Orchestra. More recently, Stokowski programmed Gould's arrangements of New China March and Red Cavalry March while Fritz Reiner, conducting the Pittsburgh Symphony, introduced this American composer's Symphony No. 1 on March 5.

Other conductors who have played Gould scores are Eugene Goossens, John Barbirolli, Artur Rodzinski, Howard Barlow and Fabien Sevitzky.

Born in Richmond Hill, L. I., Gould is entirely American trained. At the age of eight, he was a scholarship student at the Institute of Musical Art. After serving as pianist and arranger for Erno Rapee, he entered the radio field as conductor.

JOHN HAUSSERMANN

John Haussermann, whose concerto for voice and orchestra was introduced just a year ago by Eugene Goossens and the Cincinnati Orchestra, with Margot Rebell as soloist, is completing a sonata in somewhat similar style. The American composer, born in Manila, has been active among contemporary writers and his works in the larger forms have been played by a number of symphony orchestras. He has completed two symphonies, written many chamber music scores, songs and numbers for the piano and in combination. His organ sonata, one of several works for that instrument, was premiered by Marcel Dupre. While resident in Cincinnati, Mr. Haussermann organized the Contemporary Concert Series devoted to works by living composers.

CHARLES HAUBIEL

Since his organization of the Composers Press in 1935, Charles Haubiel, pianist, composer, lecturer and teacher is responsible for the issuance of considerable music by contemporary composers. With his sister, Felice Haubiel, he has fostered the cooperative plan whereby the creators of music assist in its propagation.

Of the Haubiel compositions, three symphonies have won major awards. They are Karma, which won the International Schubert Centennial; Rittrati, awarded the Swift Symphonic competition prize, and Passacaglia, which received the award of the Philadelphia Symphony Society.

Mr. Haubiel is familiar to radio audiences as lecturer and recitalist as well as a composer. He is professor of composition at New York University, a post he has held for 19 years.

MARY HOWE

Dr. Hans Kindler conducted the National Symphony Orchestra in Mary Howe's Paean on Feb. 14. Earlier this year, two new songs by Mrs. Howe were presented in New York by Maria Maximovitch, Russian soprano. They are settings of poems by Mirz-Schaffy, Persian poet. Mme. Maximovitch has added to her repertoire Mrs. Howe's Hymne.

Last month Fabien Sevitzky conducted the Philadelphia String Simfonietta in Mrs. Howe's two songs for string ensemble and soprano, the soloist being Maria Koussevitzky. Margaret Speaks is using Berceuse, originally written by Mrs. Howe for her small sons and later made into a piano solo. It has been used this season by the duo-pianists, Dougherty and Ruzicka in their Town Hall, N. Y. and Library of Congress, Washington, appearances. Other compositions by Mrs. Howe heard during the season

(*Please turn to page 31*)

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Irina Khrabroff, lecturer and several singers, including Lydia Chaliapin, daughter of the noted basso, Ruth Kittain, Moshe Rudinow, Ruth Leviash, Valentina Makarova and Alexander Zakharchenko, have organized the Russian Music Guild. The group will devote itself to a cultural *rapprochement* between Russia and America by presenting Russian music, especially songs by Slavonic artists. The first lecture-concert will be devoted to folksongs, modern Soviet songs and numbers by composers from Glinka to contemporaries. Ernest Briggs is managing the recitals and tours of the ensemble.

Margaret H. Smith Active in Recitals and Oratorios

Margaret Henderson Smith, soprano, will be heard in Mendelssohn's Elijah and St. Paul and other oratorios this spring at the Brick Presbyterian Church. Recent engagements included a joint program with Collins Bain, tenor, for the Timely Topics Club, Mrs. Ross Raymond Sigsbee, president; with Willard Sektberg, organist, at the post chapel at Fort Totten; with the St. Cecilia Club at the Museum of Modern Art; for men in the armed forces; as guest artist for the League of American Pen Women, at the Barbizon Hotel where she was introduced by Marquerite Potter, president; at Forest Hills Inn in a program sponsored by Kew-Forest School for the benefit of the Red Cross; and in a joint program with Walter Hautzig in Miss Potter's series of Tuesday Evening Musicales at the Barbizon.

Erno Balogh Tours

Erno Balogh, pianist, includes among his recent engagements a tour of Ohio and Pennsylvania.

Glenn Darwin Ends Tour For Oratorio Engagements

Glenn Darwin, former Metropolitan Opera baritone, has just concluded an 8,000-mile tour during which he participated in many programs for Army and Navy E award ceremonies. Mr. Darwin returned to New York to sing in Bach's St. Matthew Passion this month at St. Bartholomew's Church where he is a member of the solo quartet. He also sings in the St. John Passion this month with the Washington Choral Society under Louis Potter, conductor.

In May, Mr. Darwin will sing in the St. Matthew Passion with the Bach Society of St. Louis. During the winter he has been heard in numerous oratorios at St. Bartholomew's Church.

Mr. Darwin, in the course of his tour, was heard at Houghton College, New York, in Newark, N. J., and in Illinois, Colorado, Texas, Missouri and Wisconsin.

Great Lakes Sailors Again Hear Horowitz

Vladimir Horowitz made his second appearance at the Great Lakes Naval Training Station when he returned to Chicago last month for another sold-out concert there. He always reserves the stage for service men and more than 100 greeted him on his appearance in Chicago in February. Horowitz recently appeared on the Pacific Coast in recital and with the Los Angeles Philharmonic. On April 7 he gives his second and final New York recital of the season, again in Carnegie Hall.

Piatigorsky Plays 2 Concertos with Philadelphia

PHILADELPHIA—Gregor Piatigorsky, cellist, was soloist with the Philadelphia orchestra on March 26 when Eugene Ormandy directed, the program being heard over WOR. Piatigorsky played the Boccherini Concerto in B flat and the Hindemith Concerto. Heard also on the program was Plain Chant for America by William Grant Still with James Pease, baritone, as soloist; a Sinfonia by J. C. Bach and Bolero by Ravel.

Chidnoff Photo

PAUL CRESTON,
whose Symphony was given by the Philadelphia Orchestra, Eugene Ormandy directing, in March in New York and will be programmed at the Ann Arbor Festival by the same orchestra. His Op. 33, Chant of 1942, written for the 10th anniversary of the Petrides Orchestrette, will be premiered during May. Mr. Creston's Choric Dance, No. 2, was performed by the NBC Symphony under Arturo Toscanini, and by the New York Philharmonic-Symphony under Efrem Kurtz.

Queens Symphony to Present Second Concert of Season

The Queens Symphonic Society gives its second concert on April 14 in Jamaica H. S. Auditorium. Salvatore Mario de Stefano, harpist, will be soloist. Robert Stanley, associate musical director of the Mutual Network, is conductor of the ensemble of amateur and professional musicians which made its debut in December in Forest Hills.

PASSED AWAY

Rudolph Dolmetsch Reported Lost at Sea

Rudolph Dolmetsch, son of the late Arnold Dolmetsch, founder of the festivals of old-time music held before the war at Haslemere, Surrey, was reported lost at sea while on service as a gunner in the Royal Artillery, according to an Associated Press dispatch from London on March 16. The younger Dolmetsch, who was 36, was noted as a harpsichord performer and played a score of other old instruments. He took part in many of the festivals, as well as making recordings, with other members of the family.

JOSEPH SCHILLINGER, 47, Russian composer, died in his New York home on March 23. He had gained prominence as a theorist, and had evolved a "mathematical" formula for composing music that attracted the attention of Dr. Albert Einstein. Mr. Schillinger was born in Kharkov in 1895 and studied at the St. Petersburg Conservatory and University. He served as head of the music department of the Ukrainian Board of Education, 1918-22, and until 1926 was consultant to the Soviet Union Board of Education. In 1928 he came to New York as a lecturer on contemporary music for the American Society for Cultural Relations with Russia. He became an American citizen in 1936, and had taught at the New School for Social Research, at Teachers College and at New York University. He wrote books on the Mathematical Basis of the Arts, and The Evolution of Musical Instruments. He also was associated with Leon Theremin in the development of his electronic instruments, and Mr. Schillinger's First Airphonic Suite was played by the Cleveland Orchestra, with the latter as soloist. He is survived by his widow, Frances R. Schillinger.

ELIZABETH BARNARD VAN ETTEN, originator of the school children's matinee plan which has been in effect at the Metropolitan Opera since 1928, died on March 19 in New Rochelle, N. Y. Mrs. Van Etten, wife of Lawrence E. Van Etten, a retired banker, also founded the Women's Club of New Rochelle. Two brothers and her husband survive.

MRS. LEONA CLARKSON GRUGAN, 60, pianist and teacher, who had studied with Teresa Carreno in Germany and acted as her assistant for several years, died in New York on March 23 She had taught in that city for a number of years and was the widow of Justice F. Grugan, a mining engineer, who died in 1930.

STANISLAW BERINI, 66, former tenor who sang at the Metropolitan, and friend of Caruso, died on March 11 at Phoenix, Ariz. He came to this country from Poland with Caruso and had appeared in many countries. In 1933 he was arrested in Berlin by the Gestapo for his outspoken criticism of the Nazi party. After his retirement he became a vocal instructor.

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WITH THE COMPOSERS

(Continued from page 29)

were Potomac and Spring Pastoral, both for orchestra. Potomac for orchestra was given in Chautauqua by Albert Stoessel, and the Spring Pastoral was heard in Seattle under the direction of Edwin Mac Arthur.

Copies have just arrived from London of Mrs. Howe's arrangement of Bach's Sheep May Safely Graze for four hands at one piano.

FREDERICK JACOBI

Two works by Frederick Jacobi were premiered this season. From the Prophet Nehemiah: Three Excerpts for voice and two pianos had its initial performance at the birthday concert of the League of Composers in the Town Hall Endowment Series. Marjorie Lawrence, Metropolitan Opera soprano, and Dougherty and Ruzicka, duo-pianists, were the participants. At the Festival of Jewish Arts later, the work was repeated with Maria Van Delden and Irene Jacobi and Walter Taussig as the participants.

Pierre Monteux conducted the San Francisco Symphony Orchestra's first presentation of Mr. Jacobi's Ode for Orchestra during February.

HOWARD KASSCHAU

Howard Kasschau pianist and lecture-recitalist, has more than 30 published compositions to his credit, of which his Concerto in C, a student work, probably is best known. Mr. Kasschau has made several nation-wide tours presenting his lecture-recitals before piano teachers. In addition to touring he conducts master classes in the New York metropolitan area, stressing educational work with teachers.

EDGAR STILLMAN KELLEY

When auditions are held in Steinway Hall, New York, on April 10, Dr. Edgar Stillman Kelley can mark another milestone in his career as a contributor to the cause of American music. Now dean of native composers, Dr. Kelley will be honored by Western College for Women on that occasion when six scholarships, valued at $1,200 each, will be awarded outstanding young women students of music in New York, New England and New Jersey.

The awards are a tribute to Dr. Kelley who, for 30 years, has lived and composed on the campus of the college which was founded in 1853 as the western branch of Mount Holyoke College but is now an independent institution. It was here that Dr. Kelley composed his New England Symphony and it was from this college that much of the activity of the National Federation of Music Clubs has been directed. The list of judges in the competition will be drawn from the large committee of composers, educators and musicians, known as the Friends of Western College.

GUSTAV KLEMM

Conductor, author, lecturer and teacher, Gustav Klemm also is an active composer and has written for the voice, both solo and choral, as well as orchestra. Mr. Klemm also has written for the screen, and recently completed the score for his fourth motion picture produced by the U. S. Department of Agriculture. At present he is completing an orchestral suite descriptive of Maryland's historical background, and a one-act opera.

OTTO LUENING

American composers frequently are unaware of the vast amount of music created by their compatriots, in the opinion of Otto Luening, educator-composer. To solve this situation, says Mr. Luening, the American Music Centre has been established in New York for the distribution of both recorded and printed music by Americans as well as information about the music.

Through the work of ASCAP and the American Composers Alliance, Mr. Luening declares, American composers, since the last World War, have made "enormous progress."

RHEA SILBERTA

Rhea Silberta is national chairman of the contest sponsored by the National Broadcasting Company and the National Federation of Music Clubs, in seeking a new patriotic war song. Miss Silberta is the composer of Yohrzeit, first art song composed in Hebrew and Yiddish for the concert stage and played by a symphony orchestra in Tokyo and the Berlin Philharmonic; Dance of Cashmere, Beloved, You Shall Have Your Red Rose Today, and The Message.

JOSEPH WAGNER

A graduate of the New England Conservatory of Music with special training in the various phases of music, Joseph Wagner has written in practically every field, except for oratorio and opera.. He has been an instructor at Rutgers University summer school, a member of the Boston University College of Music and a special lecturer and conductor at the University of Oklahoma. He organized the Boston Civic Symphony Orchestra. As a composer, he has worked with Frederick S. Converse, Alfredo Casella, Nadia Boulanger and Felix Weingartner.

CLARENCE CAMERON WHITE

Less than two months ago, the Columbus Philharmonic Orchestra, with Izler Solomon conducting, gave the world premiere of the rhapsody, Kutamba, latest orchestral score by Dr. Clarence Cameron White. It thus joined the list of orchestra numbers which this active American composer has provided. Recent performances have been given also of his Folk Suite, by Hans Kindler and the Reading Symphony; the prelude to his opera, Ouanga, by the Illinois Symphony under Solomon; and his Pantomime, by Arthur Fiedler conducting the Boston Symphony at a Pops concert. The opera won Dr. White the David Bispham medal in 1933. Being a violinist, Dr. White has written much in this *métier*, and his compositions have been played by Kreisler, Heifetz, Spalding and other violinists.

RUSSEL WRAGG

A prolific composer of songs and piano numbers, Russel Wragg has called a halt to his creative efforts in order to serve in the war effort. Mr. Wragg tried to enlist in the U. S. Navy but was advised that because of his work as pianist, his talents could be best used in the manufacture of bomb-sights. However, in addition to a 60-hour week in war work, Mr. Wragg is continuing to present concerts at Town Hall for the Soldiers and Sailors Club of New York and is lecturing for the Red Cross.

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The name of Victor Herbert always will be associated with the instigation of the American Society of Composers, Authors and Publishers; but the many serious American musicians probably will remember best the work of Henry Hadley.

It was Henry Hadley, New England born and trained, who was instrumental in the founding of the National Association for American Composers and Conductors. From early study with Chadwick, Hadley went abroad to continue his work and it was probably a chance remark while in Vienna that led to his efforts in bringing American music to the attention of conductors. When he asked a cafe orchestra leader why American music was not played, he in turn was asked if any existed. Hadley immediately set to work and Student Life in Vienna was ready within three days.

Absorbing the Old World culture, Hadley became interested in the Mozart festivals at Salzburg. The Berkshire Festival became the result of that dream. Conductor of orchestras in this country, teacher and player, he found time to contribute Cleopatra's Night to the Metropolitan Opera repertoire. He wrote in every field and his vast output turned the attention of conductors to this potential of American music.

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In the Studios

Helen Chase

Cecelia Klemm, soprano, was leading soloist recently on a Masonic program at Pythian Temple. Lillian Stephens, soprano, who gave a recital for the Westchester Woman's Club in Mount Vernon, N. Y., has been engaged for a program for the Woman's Club of Stamford, Conn., and gives a recital on May 5 at the Hotel Pennsylvania.

Jeanne Lee, mezzo, on April 5, gives a recital in Carnegie Chamber Music Hall with Everett Tutchings at the piano. She has given several costume-recitals in and around New York. Grace Naylor, soprano, this month appears with the Tuesday Morning Musical Club at Hartford, Conn. Mrs. James Curtiss, soprano, will be heard by the morning musical club there in a group of songs. Katherine Corwin, soprano, with Berthe Rich at the piano, gives a recital next month in Carnegie Chamber Music Hall.

Jeanne Lee, mezzo and James Landi, tenor, are soloists at Broadway Temple, New York, and Lillian Stephens, soprano, is a soloist at a Lutheran Church and also at Cadman Memorial Church, Brooklyn. Adelpha Virgili, soprano, is at Fifth Ave. Presbyterian Church, New York.

These artists are under the vocal guidance of Helen Chase.

Queena Mario

Activities of artists from the Queena Mario studios include the following:

Jeanne Madden sang Gretel this season with the Chicago Opera Company. Andzia Kuzak was Gilda in the San Carlo Opera Company's presentation of Rigoletto in Boston with Eugene Conley and Carlo Morelli. Edward Kane sang Hoffman in Tales of Hoffman under Alberto Bimboni in Canton, Ohio, and Hans in The Bartered Bride in Brooklyn. Louise Bernhardt sang the title role in the Greatore Opera production of Carmen and Preziosilla in La Forze del Destino recently.

Mme. Mario recently entertained Gaetano Merola, director of the San Francisco Opera, and Mrs. Merola. At the musicale-supper were Mr. and Mrs. Giorgio D'Andria, Mr. and Mrs. Fortune Gallo, Lucrezia Bori, Lawrence Evans, Mr. and Mrs. Pietro Cimara, Mr. and Mrs. Frederick Jagel, Helen Jepson and others.

Photo by L. Jacobi

LOUIS BACHNER,

New York voice teacher. Marjorie Lawrence was soloist with the Philadelphia Orchestra in New York, Baltimore and Washington and sang Venus in Tannhäuser at the Metropolitan. Lily Djanel has been heard at the Metropolitan in the title roles of Salome and Carmen. Both singers are artist pupils of Mr. Bachner.

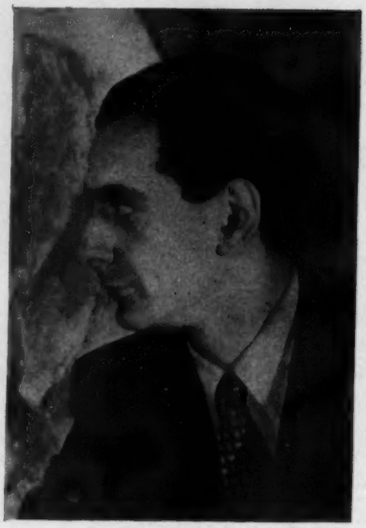

Photo by Lipnitzki, Paris

IVAN GALAMIAN

presents his students in recital on May 5 in Town Hall, New York, in a concert for the benefit of the Students Summer Scholarship Fund.

Among the artists who sang were Catharine Aspinall, Vivan Bauer, Audrey Bowman, John Baker, Ethel Barrymore Colt, Edward Kane and Andzia Kuzak.

Estelle Liebling

Rebecca Finn, young Boston coloratura, heard this season with the New York Philharmonic-Symphony Society, gives her first New York recital in October.

Thelma Jerguson, following her third appearance with the San Carlo Opera Company in Boston as Santuzza, was engaged for a weekly radio program there.

Jeanne Stephens created the leading role in Bowles' new operetta, The Wind Remains, on March 30 at the Modern Museum for the benefit of the Stage Door Canteen. She also was heard on March 28 on Mayor La Guardia program over WNYC.

Sheila Roberts sang Azucena and Amneris in performances at the Brooklyn Academy of Music on March 13 and 20.

Guests at Miss Liebling's annual Pleides Club concert included Henry Bellamann, author; Dr. Lothar Wallerstein, stage director, and Alexander Sved, baritone, both of the Metropolitan Opera.

Ernesto Berúmen

Luise Mayhew, artist-pupil of Ernesto Berúmen, was soloist on March 16 for the Parent Teacher Association of School 8 and Mark Twain Junior H. S. Her program included numbers of Scarlatti, Haydn, Handel and Beethoven.

Vera Curtis Concludes Series on Ring Cycle

Vera Curtis has concluded her series of lecture-recitals on Wagner's Ring Cycle for the season. Many in her audiences already have enrolled for next year's session. Miss Curtis now is engaged in preparing articles on Operatic Personalities from the Golden Age to the Present.

Miss Curtis' vocal studios have been active with pupils fulfilling many engagements. Suzanne Lloyd made her stage bow in New Haven in the Theatre Guild production of Off We Go. The show will be given in Boston prior to the New York opening.

Mary Kreste, contralto, gave a recital at the Barclay Hotel. Maria San Filippo is appearing in the Chicago season of the Metropolitan Opera. Blanche Archamnabult was heard in the Scenes from Opera production of the New York Singing Teachers Association and then left on a tour with the American Civic Opera Company.

Miss Curtis also finds time to serve as an air raid warden in New York.

Irma Swift Presents Artists

Adeline Anderson, soprano, and Andrew Sperber, baritone, were soloists in a recital presented by Irma Swift at the Y.W.C.A., 53rd St. and Lexington Ave., New York, under the auspices of the Adult Education Department.

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IN SCHOOL AND COLLEGE

Johnson Named to Board by Juilliard School

Edward Johnson, general manager of the Metropolitan Opera Association and Parker McCollester, attorney, have been named for three year terms on the Board of Directors of the Juilliard School of Music. Their election was announced by President Ernest Hutcheson.

The last three concerts in the Festival of American Chamber Music, presented by the school and the Society for the Publication of American Music in the auditorium of the Museum of Modern Art, were given by Shirley Mesmer, Kathleen Bauer, Mary Anne Cenberg, Marcia Barbour, Margaret Fountain, Virginia Voigtlander, Betty Yokell, Mary Louise Hobbs, Margaret Pardee, Elizabeth Harter, Delores Miller, Teruko Hirashiki, Andor Toth, Anahid Ajemian, Nellis De Lay, Ruth Geiger, Glory Zahradnik, Richard Anastasio, Mary Miles, Louise Giachino, John Fiasca, Josephine Kinney, Aaron Chaifetz and Evan Evans. The programs offered works of Douglas Moore, Vittorio Giannini, Wendel Diebel, Albert Stoessel, Bernard Wagenaar, Ulric Cole, Quincy Porter, David Diamond and Arthur Shepherd.

Peabody Conservatory to Hold 32nd Summer School

BALTIMORE, MD.—The Peabody Conservatory of Music has announced its 32nd Summer School, extending over six weeks, June 21 to July 31, again under the management of Frederick R. Huber. This year its faculty has been enlarged, and its curriculum broadened. The work of the session will again be coodinated with the summer schools at Johns Hopkins University and the Maryland Institute, so that students may pursue supplementary studies there. There are no formal examinations of admission, except for those desiring credits.

Members of the Winter School faculties constitute the staff. They will be supplemented by Olga E. Prigge, who will give a course in group instruction in piano; and Bart Wirtz, former faculty member of the Peabody, who will have charge of the cello department. Frank Bibb, connected with the Summer School for many years, will conduct voice classes again this season, as will Fraser Gange, baritone. Austin Conradi, American pianist, a member of the winter faculty, will be a newcomer on the Summer School staff this year.

Pasquale Tallarico, with the Summer School for many years, in addition to private instruction in piano, will conduct an Interpretation Class, reviewing practically the entire standard literature for piano. Charles M. Courboin, Belgian organist, will give instruction on his instrument; and courses in harmony, orchestra and conducting will be in charge of Howard Thatcher, composer. Louis Cheslock, former assistant concertmaster of the Baltimore Symphony, and author of a widely known text on Violin Vibrato, will conduct the classes in violin.

Instruction will be given in the playing of all orchestral instruments, and in the field of modern language the Summer School affords instruction in French, German and Italian. It is planned to have a series of artist recitals in connection with the activities of the School.

Juilliard Graduate Students Heard in Concerts

Recitals at the school and also at the Museum of the City of New York have been given recently by students of the Juilliard Graduate School. Those participating included Dolores Miller, Teruko Hirashiki, Janet Patton, Rena Robbins, Moreland Kortkamp, Jean Browning, Margaret Fountain, Betty Yokel, Shirley Mesmer, Richard Anastasio, Elizabeth Meyne, Andor Toth, Anahid Ajemian, Nellis De Lay and Margaret Fountain.

Carnegie Institute to Give Instrumental Course

PITTSBURGH, PENNA.—A course in instrumental music for high school students has been added to the summer curriculum at Carnegie Institute of Technology. The session opens June 25 for a period of six weeks. Dr. J. Vick O'Brien, head of the music department, will conduct orchestral rehearsals and Dr. Joseph A. Rauterkus will be in charge of the band.

Institute of Musical Art Programs

Lonny Epstein, pianist and member of the faculty, gave a recital at the Institute of Musical Art, on March 19. Barbara Holmquest, pianist, a student at the Juilliard Graduate School, gave a program on March 13 at the Institute. Students of the Institute heard a lecture on March 16 by John Tee Van, curator of snakes at the Bronx Zoo.

A SCENE FROM COSI FAN TUTTE

by Mozart, presented in English by Opera for Everyone, directed by Peter Paul Fuchs. Tibor Kozma is assistant director. Mr. Fuchs has joined the army and is at present at Camp Dix, N. J.

Lois Bannerman in Third Recital at Annapolis

Lois Bannerman, harpist, now under W. Colston Leigh management, has returned after a busy winter of concerts which included an appearance with the Charleston Symphony Orchestra for the second time within a year. Miss Bannerman was heard in West Virginia and Tennessee. She has made many appearances for men in the armed forces and last month gave her third recital at the U. S. Naval Academy at Annapolis. She also toured for USO-Camp Shows.

Recently, Miss Bannerman gave concerts in Brooklyn, Staten Island, Hollis, L. I., and Passaic, N. J.

Sciontis Inaugurate Vicksburg Course

VICKSBURG, MISS.—Silvio and Isabel Scionti, pianists, inaugurated the subscription series of the Vicksburg Concert Association, Dr. Stanley R. Brav, president. Their program was an outstanding success. Two other events are scheduled, the Bali and Java Dancers, and the Don Cossacks. N. C.

Regina Resnick Sings Fidelio

Regina Resnick, dramatic soprano, following her appearance with Mexico's Opera Nacional, was asked to remain there to sing the title role in Beethoven's Fidelio.

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BOSTON

By JULES WOLFFERS

BOSTON.—With associate conductor Richard Burgin conducting the 19th regular pair of concerts, the Boston Symphony on March 19 was heard in a novel program listing Haydn's Symphony in C minor, No. 95, not heard here since 1916; the first Boston performance of the first part of Mahler's Third Symphony, composed almost half a century ago; and the world premiere of Vladimir Dukelsky's Violin Concerto in G minor, in which Ruth Posselt was the soloist.

Mr. Burgin's enterprise was rewarded by keen audience-appreciation for the magnificent Mahler opus which was directed with rare musical intelligence. No less pleasing to the conductor must have been the ovation given Miss Posselt, in private life Mrs. Richard Burgin, for her superb handling of the clever and sprightly concerto. Better-known to denizens along the now-dimmed White Way as Vernon Duke, composer Dukelsky was present to share applause with the interpreters.

San Carlo Concludes Stay

Deepening the excellent impression made during the first part of a nine-day stay, as reported in the last issue of the Courier, Fortune Gallo's San Carlo Opera closed its engagement here with first-rate performances of Il Trovatore, Martha, Tosca, and La Traviata.

Among the principal singers, Eugene Conley maintained the high standard he set in his first appearances. Mobley Lushanya created stirring effects by combined vocal artistry, dramatic intensity and personal appearance. As Tosca, the comely Lushanya wore a stunning scarlet gown, in which Ericlea Darclee had created the role in 1900. It had been presented to Lushanya by the original Tosca after she had heard the younger singer some years ago in Italy.

Recitalists in Bow

Two Boston debuts marked the fortnight's recitals—violinist Louis Kaufman and 15 year-old pianist Hilda Banks, pupil and protégé of Schnabel.

Mr. Kaufman proved himself a violinist of distinction and perception with an ample, seemingly effortless technique. With the discreet and able pianistic assistance of Vladimir Padwa, the recitalist gave a distinguished performance of the Brahms D minor Sonata. Aaron Copland's ukulele serenade, fiendishly difficult for both piano and violin, was tossed off with aplomb, ease and humor. First Boston hearing of a Sonatina by Gail Kubik, the Tchaikovsky Concerto, and a group of shorter works made up the rest of a stimulating evening.

The Boston-born Miss Banks, before a capacity and enthusiastic audience, showed she is already quite far along the road to artistry. With more conventional items, she played three of her own Preludes, in which was apparent a good deal of invention and originality. At this program occurred the most charming concert oddity of the season: in first row center, sat a very young, small person in pigtails, solemnly keeping a large pair of field-glasses trained on Miss Banks throughout the afternoon.

In the field of chamber music, the Stradivarius Quartet (Wolfe Wolfinsohn, Bernard Robbins, Marcel Dick, Ivan D'Archambeau) gave the fourth in a series of six concerts presented by Boston University College of Music, with the co-operation of the Coolidge Foundation, to illustrate the course on the History of the String Quartet.

Among other events of unusual artistic interest were the recitals of Arthur Schnabel, Jascha Heifetz, George Chavchavadze, the Trapp Family, and the Boston String Quartet, the last assisted by pianist Beveridge Webster.

Photo by Victor Kraft

RUTH POSSELT and SERGE KOUSSEVITZKY.

Miss Posselt this season gave recitals in the Wellesley College Series, at Phillips Exeter Academy, Worcester Art Museum, Mendelssohn Club in Albany, and was soloist with the Cincinnati Orchestra under Goossens, and the Boston Symphony under Dr. Koussevitzky in the world premiere of a new Violin Concerto by Vladimir Dukelsky, dedicated to her.

Cuba Honors 3 Composers

HAVANA.—The Cuban government officially recognized the work of its three leading composers by presenting gold medals to them at ceremonies on Feb. 22 in the Auditorium Theatre. The occasion marked the first time in many years that they have been in Cuba simultaneously. The recipients were Ernesto Lecuona, Eliseo Grenet and Moises Simons. The Columbia Broadcasting System broadcast the ceremonies and compositions by each were heard.

N. N.

Concert Admissions Offered for Wrist-Watches

Barney Josephson will present his musicians from Café Society Downtown and Uptown in a second Carnegie Hall concert on Sunday evening, April 11, with Clifton Fadiman as master of ceremonies and a program of Swing to Shostakovitch. The concert will be a benefit for the Ambijan Committee for Emergency Aid to the Soviet Union, whose members are collecting wristwatches for the fighting fronts in Russia. A block of 500 seats has been reserved, for which a good watch in good condition will be exchanged for a ticket to the concert. The rest of the seats will be on sale, and the entire proceeds used to purchase new watches.

Music of U. S. Stresses Freedom

(*Continued from page 6*)

of the value of such findings in our industrial output, especially at a time when we are engaged in World War!

Marches that Inspire

Further studies were made by the Institute on the kind of music and when it was played. Again we quote some of the results. "Marches for opening, and marches and popular fox trots for change of shift or closing time, are most generally preferred. Music during the last twenty minutes of work period is generally not employed, since it might be taken as a signal to get ready to go home. . . . Hymns are said to be in considerable demand on Sunday in some factories, though it has been observed elsewhere that hymns can *stop* work about as fast as a fire gong. . . . Employee demand for music rises at night, and music is a source of comfort during blackouts."

This inter-dependence of work and music is of great significance in bettering the relationship between the employee and his job. As the Institute points out, "When you separate work and song, you make work out of work."

We see the American composer increasing in stature, not only as the creator of a great part of our culture, but as a contributor to our economy. He will play a very real part in the development of the post-war democracy we all hope to see, and it therefore behooves those of us who can to protect these creative men and women from anything which will interfere with their work, to encourage them in their endeavors by giving them the chance to create and be heard. American democracy is indebted to these artists and that debt will increase after this war. For, as Confucius wrote, "Music changes customs and guards and retains them. Therefore, when establishing a government it is first necessary to create good music and have it performed at large."

Composers' Interchange with Latin American Countries

Henry Cowell is managing an editorial project as consultant for the Pan-American Union Music Division and is manager of the Music Distribution Project of the New School for Social Research, in New York.

Under the first project, Mr. Cowell explains, Latin American music is examined and a selection made of scores that might interest various publishers of the United States. In connection with the committee of the Music Educators National Conference, more than 160 pieces by Latin American composers have been placed with a large number of leading publishers.

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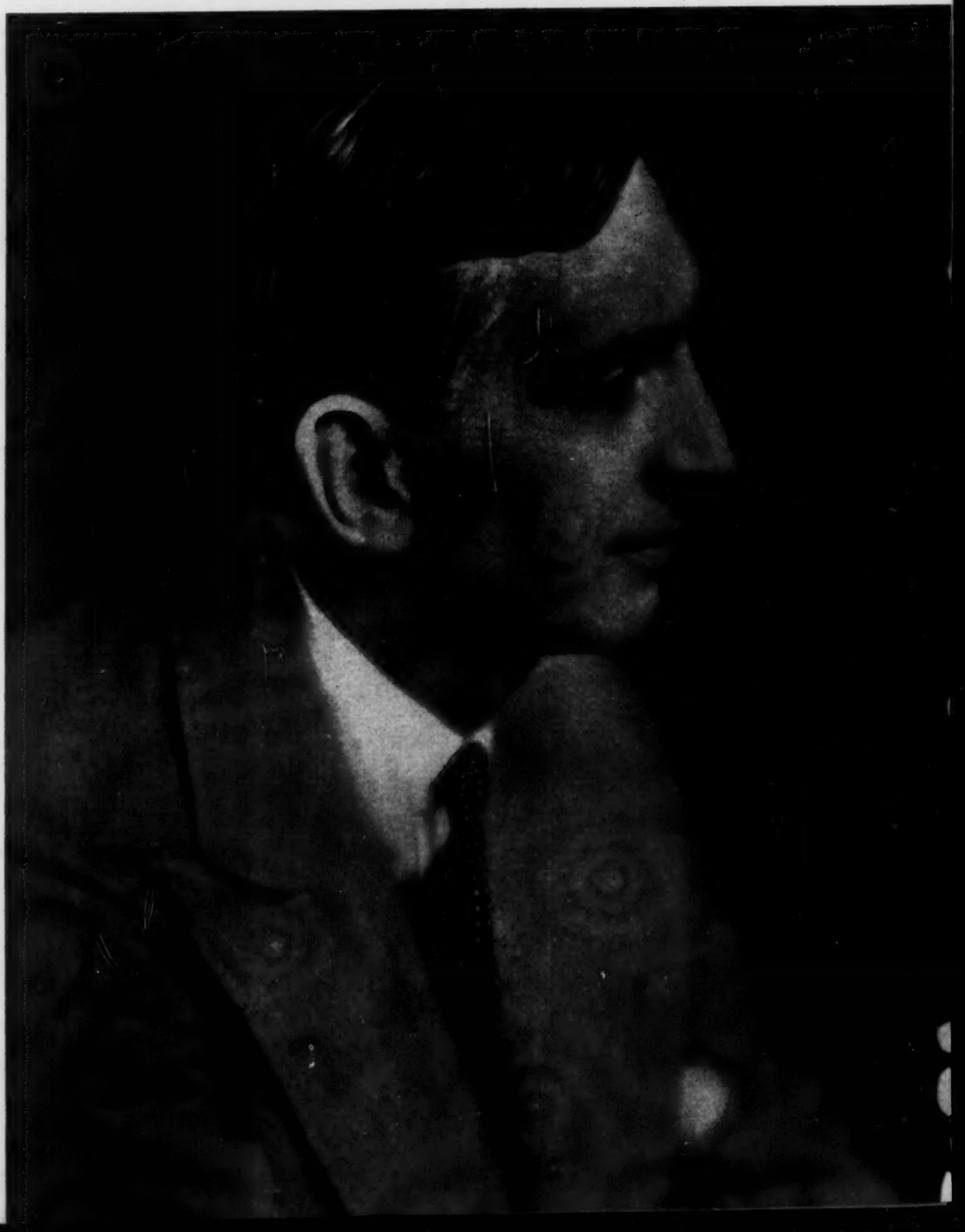

CHARLES WAKEFIELD CADMAN

Composer-Pianist